

# **BOB DYLAN'S 1965 APPEARANCES**

**A DOCUMENTATION**





This is an attempt to document all of Bob Dylan's public appearances in 1965 using only contemporary sources. Another purpose is to debunk a lot of rumored dates that always seems to be included in 1965 concert listings online.

At the start of 1965 Bob Dylan was well-known as a 'leading protest singer' and by the end of the year, a full-fledged pop star. It's very unlikely he would appear at a concert hall anywhere without it being mentioned in the local press.

The number of contemporary reports that could be found varies from almost nothing (Manchester, Buffalo) to almost too much to cram into these pages (Burlington, Toronto).

Should you have additional cuttings or information, please pass it along to whoever else is still researching the 1965 concerts because I'm so sick of it. (I hear the clock tick.)

Damn, I forgot to include the press conferences...



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- 3 Rumored 1965 shows
- 5 1965-01-29 Municipal Auditorium, Springfield, MA
- 6 1965-02-10 Rutgers Gymnasium, New Brunswick, NJ
- 7 1965-02-12 Troy Armory, Troy, NY
- 8 1965-02-14 State College, Bridgewater, MA
- 9 1965-02-17 The Les Crane Show, WABC-TV Studios, New York, NY
- 10 1965-03-05 Convention Hall, Philadelphia, PA
- 11 1965-03-06 New Haven Arena, New Haven, CT
- 12 1965-03-12 Taft Theatre, Cincinnati, OH
- 14 1965-03-17 & 18 Syria Mosque, Pittsburgh, PA
- 15 1965-03-19 Reynolds Coliseum, Raleigh, NC
- 16 1965-03-20 Bailey Hall, Ithaca, NY
- 17 1965-03-26 Ciro's, Los Angeles, CA
- 18 1965-03-27 Civic Auditorium, Santa Monica, CA
- 19 1965-04-03 Berkeley Community Theater, Berkeley, CA
- 21 1965-04-09 Queen Elizabeth Theatre, Vancouver, BC
- 23 1965-04-23 Public Auditorium, Portland, OR
- 24 1965-04-24 Center Arena, Seattle, WA
- 25 1965-04-30 City Hall, Sheffield, England
- 26 1965-05-01 Odeon Theatre, Liverpool, England
- 27 1965-05-02 De Montfort Hall, Leicester, England
- 28 1965-05-05 Town Hall, Birmingham, England
- 29 1965-05-06 City Hall, Newcastle, England
- 30 1965-05-07 Free Trade Hall, Manchester, England
- 31 1965-05-09 & 10 Royal Albert Hall, London, England
- 32 1965-06-01 BBC TV Studios, Shepherd's Bush, London, England
- 34 1965-07-24 & 25 Newport Folk Festival, Newport, Rhode Island
- 37 1965-08-28 Forest Hills Tennis Stadium, New York City, NY
- 39 1965-09-03 Hollywood Bowl, Los Angeles, CA
- 43 1965-09-24 Municipal Auditorium, Austin, TX
- 45 1965-09-25 Southern Methodist University Coliseum, Dallas, TX
- 46 1965-10-01 Carnegie Hall, New York, NY
- 48 1965-10-02 Symphony Hall, Newark, NJ
- 49 1965-10-08 Civic Auditorium, Knoxville, TN
- 51 1965-10-09 Municipal Auditorium, Atlanta, GA
- 53 1965-10-16 Memorial Auditorium, Worcester, MA
- 54 1965-10-17 Civic Center, Baltimore, MD
- 56 1965-10-22 Rhode Island Auditorium, Providence, RI
- 57 1965-10-23 Patrick Gymnasium, Burlington, VT
- 60 1965-10-24 Masonic Temple, Detroit, Michigan
- 61 1965-10-29 & 31 Back Bay Theater, Boston, MA
- 63 1965-10-30 Bushnell Memorial Auditorium, Hartford, CT
- 64 1965-11-05 Auditorium, Minneapolis, MN
- 66 1965-11-06 Barton Hall, Ithaca, NY
- 67 1965-11-07 Music Hall, Cincinnati, Ohio
- 68 1965-11-12 Music Hall, Cleveland, OH
- 69 1965-11-14 & 15 Massey Hall, Toronto, ON
- 74 1965-11-19 Veterans Memorial Auditorium, Columbus, OH
- 75 1965-11-20 Kleinhans Music Hall, Buffalo, NY
- 76 1965-11-21 Onondaga County War Memorial, Syracuse, NY
- 77 1965-11-26 & 27 Arie Crown Theatre, Chicago, IL
- 79 1965-11-28 Coliseum, Washington, DC
- 80 1965-12-03 & 04 Community Theater, Berkeley, CA
- 83 1965-12-05 & 11 Masonic Auditorium, San Francisco, CA
- 84 1965-12-10 Community Concourse Theatre, San Diego, CA
- 85 1965-12-12 Civic Auditorium, San Jose, CA
- 86 1965-12-17 Municipal Auditorium, Long Beach, CA
- 87 1965-12-18 Civic Auditorium, Pasadena, CA
- 88 1965-12-19 Civic Auditorium, Santa Monica, CA



## Rumored, canceled, unconfirmed, and unlikely

January

**Provincetown Playhouse, New York, New York**

**Early January**

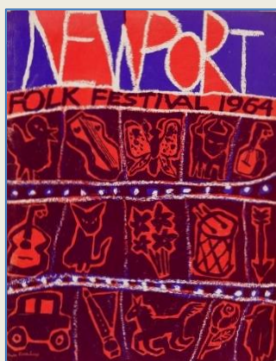
Dylan makes a surprise appearance at the Playhouse on MacDougall Street, performing some of the material he is due to record for *Bringing It All Back Home*.

*Unconfirmed*

"Bob Dylan: A Life in Stolen Moments" by Clinton Heylin

February 13

**Carnegie Hall, New York, New York**



1964 Newport Folk Festival program



*Canceled*

March

**Westport, Connecticut**

At one concert, a year ago, at Westport, Connecticut the closest I got to him was to be waiting on line to get in, as he was whisked by, by a covey of policemen.

*Unconfirmed and unlikely*

Dave Morton, interviewed by Robert Shelton, early 1966

March

**Trenton State College, Trenton, New Jersey**

*Unconfirmed and unlikely*

March

**Princeton University, Princeton, New Jersey**

*Unconfirmed and unlikely*

March

**Buffalo, New York**

*Unconfirmed and unlikely*

March 21

**Capitol Theatre, Ottawa, Ontario (with Joan Baez)**

This was a Joan Baez solo concert; it actually took place on March 28. No mention of Dylan in the pre-show publicity or the reviews, he was touring in California anyway.



March 24

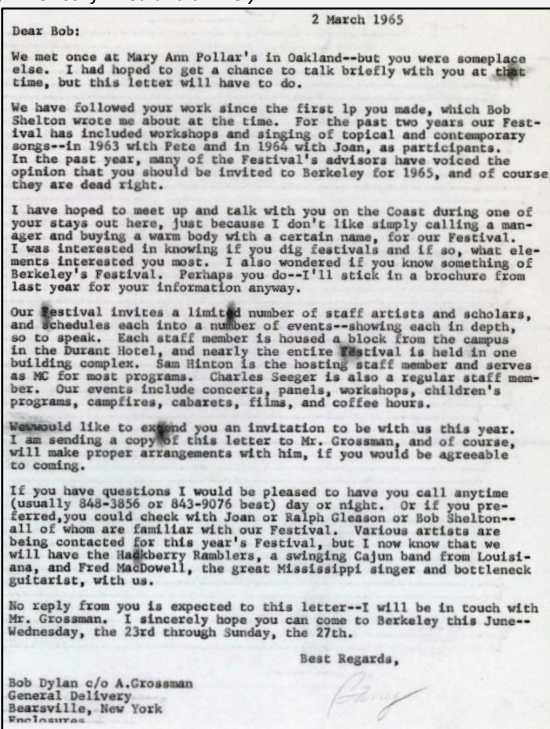
**Pittsburgh, Pennsylvania (with Joan Baez) (Afternoon & evening shows)**

*Unconfirmed and unlikely*

March 28

**Berkeley Folk Festival, University of California, Berkeley, California**

The 1965 Berkeley Folk Festival actually took place between June 23 and 27. Bob Dylan did not appear.

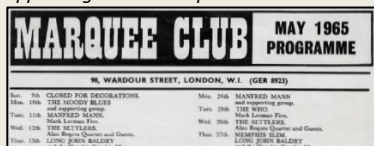


Letter from festival producer Barry Oliver

May 11

**Marquee Club, London, England**


Dylan is rumored to sit in with Lee Hazlewood during his set. Hazlewood was most likely playing residencies in Los Angeles folk clubs at the time. Appearing at the Marquee on this date was Manfred Mann.





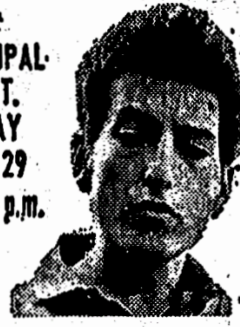


**BOB DYLAN**  
at  
MUNICIPAL  
AUDIT.  
FRIDAY  
JAN. 29  
8:30 p.m.



Tickets \$4.30, \$3.20, \$2.10  
**GET SEATS NOW!**  
MUSIC IN THE ROUND  
23 HAMPDEN ST., SPRINGFIELD

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MUSIC IN THE ROUND  
23 HAMPDEN ST., SPRINGFIELD



**BOB DYLAN**

One of the leading exponents of what might be termed "new breed" folk singers, Bob Dylan is coming to town Friday the 29th for a concert at the Municipal Auditorium. Dylan has become the rage of the coffee houses throughout the country, especially in Greenwich Village. Last summer he appeared at the Newport Folk Festival along with Judy Collins and Buffy Sainte-Marie in what was billed as a "broadside workshop."

Basically "broadside" sums

up Bob Dylan and the "new breed."

When he's got an axe to grind he does it in song. His lyrics are frequently sharp. Dylan recently joined Columbia Records and his new album is entitled "Another Side of Bob Dylan." To give you a look at his "other side" the titles are "All I Really Want to Do," "Black Crow Blues," "Spanish Harlem Incident," "Chimes of Freedom," "I Shall Be Free, No. 10," "To Ramona," "Motorpsycho Nitemare," "My Back Pages," "I Don't Believe You," "Ballad in Plain D," and "It Ain't Me Babe."

One thing about Bob Dylan—you'll listen to every word, or at least you should!

Ben Kalman of Music in the Round on Hampden St. reports early ticket sales have been very encouraging.

Springfield College will become rather folksy Saturday evening when the bluegrass exponents take over Memorial Field House.

Led by Brownie McGhee and Sonny Terry, the "cast" includes Rev. Gary Davis, Barbara Dane, Mitch Greenhill and John Hammond, Jr. (Senior Hammond, by the way, is "real big" at Columbia Records. He's the person who "discovered" Gene Stridling warbling at the Wayside and signed him to a Columbia contract.)

## Dylan Entertains 1400 In Shy, Friendly Way

With Bob Dylan, it's his style strumming, the repetitive song lines and rhymed passages.

And the 23-year-old Duluth, Minn., entertainer who played to a house of about 1400 persons at Municipal Auditorium Friday night impresses considerably.

### Not Very Loud

He is a comfortable, Middle West folksinger.

One that doesn't open his mouth very wide when he sings, he performs neither the fast, jerky nor loud country music songs.

Instead, standing very close to his microphones, Dylan delivers songs of trouble in Eden and horrible war dreams in a quiet, unassuming, almost shy style. What comes across is a gentle understatement that bridges the gaps between him and his audience to create a warm and friendly atmosphere.

The listener trustfully relaxes, knowing his ear drums won't be assaulted with a lot of guitar slapping and foot stomping noises.

This lull into friendliness is further accomplished by the monotony of the slow guitar

In an age where most people are shouting, Dylan has made his murmur distinctly heard. He does not have much to say, unfortunately.

Projecting a sincere, little boy manner, the blue-eyed, curly brown-haired Dylan adds to his child image by wearing a little brown jacket and blue peg pants.

He accompanies himself on the guitar and occasionally, simultaneously, on the harmonica which is held in front of his mouth by a rack on his shoulders.

Typical of his selections were: "Slay All Night," "It's All Right, Ma, I'm Only Bleeding," and "Ain't No Use to Sit and Wonder Why." He sang them all in an enjoyable way.

Dylan reminds one strongly of the type of youth who is usually sitting around the camp fire of the wagon train singing and playing his guitar during a lull before the man and woman start talking of romance under the trees.

W. P. M.

Springfield Union, January 30, 1965

### Youth for Dylan

Sir: Saturday morning, Jan. 30, W. P. M. wrote the article on Bob Dylan's performance and I am very surprised!

Did W. P. M. listen to Bob Dylan and his words? What did he mean by saying that Bobby Dylan didn't say much?!! Dylan has said more than anyone else has dared to say and his style is what puts his message across firmly. I really don't think Bob Dylan is the type to sit around a campfire and sing to a bunch of pioneers. He is singing to us—to Youth—we who are being swept up into the messy world that man before us has created. Dylan is saying what we are all trying to say and what WE are listening for!

LESLIE WERNICK  
Longmeadow

Springfield Union, February 6, 1965





BOB DYLAN

## CAP Projects Will Benefit From Concert

The concert by Bob Dylan in the Rutgers Gym on Wednesday at 8 p.m. will benefit Community Action Projects in New Brunswick.

Dylan's records are best-sellers. His songs, including "Blowin' in the Wind," "Master of War," "Don't Think Twice, It's All Right," and "Only a Pawn in Their Game," have become part of the repertoire of many folksingers, including Joan Baez who appeared at Rutgers last summer.

Sponsoring the concert are Students in Support of CAP, Gil Ludwig, a junior in Rutgers and Judy Berzon, a junior in Douglass, are leaders.

Other CAP projects for which support is being sought are a 15-week nursery school program in the New Brunswick Homes Community Building near Memorial Parkway, housing survey and improvement campaigns, a summer recreation program for older children and teen-agers and the maintenance of a community neighborhood office and meeting place.

Although Rutgers and Douglass students formed the nucleus of persons who organized CAP last spring, many area residents are contributing to the success of the projects and are working on the future programs of the organization. Mrs. Gertrude Kleinman of 5 Stratford Pl., New Brunswick, is director of the nursery school.

Of great value to the CAP program has been the advice and support for the nursery school program from the advisory committee. Dr. Sol Gordon, chief clinical psychologist of the Middlesex County Mental Health Clinic, has been chairman. Other members are Dr. Harry Dubin, associate professor of education in Newark State College; Mrs. Robert Herman, director of home economics nursery school in Douglass College; Thomas J. Gates, assistant to the dean of students and director of counseling and testing at the Newark Colleges of Rutgers; Carol Millsom, lecturer in the department of psychology in Douglass College; and Mrs. Patricia Paulus, special teacher in the Franklin Township public schools.

## Bob Dylan



RUTGERS GYM FEB. 10 8 P.M.

TICKETS \$4, \$3, \$2

Mail orders to CAP.

169 Neilson Street,

New Brunswick, Tel. 545-7711

Checks to "SisCAP Concert"

Tickets also at Rivoli and Varsity Music Shops, Rutgers Concerts and Lectures office, The Ledger, Douglass Student Center, Princeton Music Center, Brooks Record Shop, Plainfield.

Concert sponsored by Rutgers and Douglass students in support of COMMUNITY ACTION PROJECTS

## Folk Singer At Rutgers For Benefit

NEW BRUNSWICK — Bob Dylan, the young folk singer and composer of songs, will give a concert in the Rutgers Gym on Wednesday, February 10, at 8 p.m.

Only 23 years of age, Dylan is one of the most creative artists associated with the upsurge of interest in folk-songs. His renditions of some

of his songs are available on records which have become best sellers. Prominent artists such as Joan Baez have made his songs part of their repertoire, including "Blowin' in the Wind," "Masters of War," "Don't Think Twice, It's All Right" and "Only a Pawn in Their Game."

The concert is being sponsored by Students in Support of CAP (Community Action Projects), an organization of Rutgers and Douglass students. Proceeds after

expenses will be given to CAP to enable the New Brunswick community organization to continue its several projects, all of which involve the people who live in the downtown residential neighborhoods.

Tickets to the concert are available by mail from the CAP office, 169 Neilson Street, New Brunswick, the Rivoli Music Shop and Varsity Music Shop in New Brunswick and the Princeton Music Center on Palmer Square. They go for \$4, \$3 or \$2.

Sunday Times Advertiser, January 31, 1965

## Concert at Rutgers

### Bob Dylan: Authentic Voice of Protest

*Regarded as the "king" of protest music in esoteric circles, Bob Dylan appeared last week before a SRO audience of folk enthusiasts at Rutgers University, New Brunswick, in a one-man concert sponsored by Community Action Projects. Our girl, Sheryl, a Dylan fan and authority was there to cover the event.*

By SHERYL EVANS

The lobby of the New Brunswick auditorium was mobbed. The majority of the crowd was in uniform: Beards, desert boots, long hair, sweaters, on the boys; straight hair, raincoats, shoulder bags, on the girls. They seemed to be going all out to look like individuals. Instead they looked like characters.

The program was to begin at 8 p. m. At 8:15 the backstage door opened and a scrawny young man clad in dungarees, light blue shirt, and brown jacket walked to the stage. He started singing the moment he reached the microphone despite the thunderous applause still coming from the audience.

Within seconds not a sound could be heard except Dylan's off-beat voice proclaiming that "The Times They Are A'Changin'".

Dylan is an "in-person-performer"; his voice and mood and meaning come across much clearer in person than on record. His wit seems sharper, his disap-



BOB DYLAN

pointments sadder, his protests stronger.

AND PROTESTING strongly is a thing Bob Dylan does often and well. During the 90-minute

### Bobby Says: Be

The Les Crane Show on WABC was the scene last night of Bob Dylan's first network television appearance.

Wearing a maroon wool scarf wrapped snugly about his neck, his wit was sharp and projected to a divided audience. Discussing the many protest themes he writes and sings about, Dylan summed up his message in one word: "Be."

concert he protested against social injustice, senseless fear, nuclear war, discrimination, and phony morality. He defended freedom, individualism, change, reform, and truth.

To say that Bob Dylan is impressive would be an understatement; overwhelming is a better word. Close-up, he makes quite an appearance. His skin is too white, too pale. His hair is too long. It vaguely resembles the mane of a horse that's been out in a dust storm. But for all the extremeness in his guise, one still gets the feeling he is sincere, real, honest. (After consorting with that audience of wishful individualists all night, this was refreshing).

OUR CONVERSATION was short and didn't amount to very much. I didn't learn anything about his feelings that I hadn't already discovered from reading his poetry and listening to his songs.

What I did learn, however, is that Bob Dylan is authentic. What he says, he's saying because he believes it; he's thought about it. Or, to put it in his words, "I wouldn't waste my time writing about something I didn't believe in".

Loew's EMBASSY  
NORTH BERGEN - UNION 9-7320

Doors Open 1:15

*Baby the rain must fall*  
and  
*'Ride the Wild Surf'*

PIX  
THEATRE  
783 BERGEN AVE.  
JERSEY CITY  
ME 3-0300

Held Over 4th Big Week!  
The Biggest Entertainment  
Ever to Rock the Screen  
With Laughter

**"IT'S A MAD,  
MAD, MAD,  
MAD WORLD"**  
IN COLOR



Troy Armory, Troy, New York  
February 12, 1965

# BOB DYLAN

at  
THE  
TROY ARMORY  
(15th STREET)


FRIDAY  
FEBRUARY 12  
8:30 P.M.


SIT-DOWN BLANKET CONCERT

Special Advance Sale: \$2.00  
Gate Price: \$2.50

TICKET OUTLETS:  
MILLER'S MUSIC - 73 4th AVE. TROY  
VAN CURLER MUSIC - 128 STATE ST. ALBANY  
VAN CURLER MUSIC - 501 STATE ST. SCHENECTADY  
TROY ARMORY

PRODUCED BY MUSIC PRODUCTIONS 739 ROYALTON ST. AREA CODE 617-536-2290





## BOB DYLAN

AT THE  
TROY ARMORY  
FRIDAY, FEB. 12  
8:30 P.M.

\$2.00 ADVANCE SALE  
\$2.50 GATE

SIT-DOWN BLANKET CONCERT

TICKET OUTLETS:  
TROY ARMORY  
MILLER'S MUSIC  
73 4th ST. TROY  
VAN CURLER  
128 STATE ST.  
ALBANY  
VAN CURLER  
501 STATE ST.  
SCHENECTADY, N.Y.

Bob Dylan, Folksinger,  
At Troy Armory Feb. 12

Bob Dylan, folksinger and composer, will appear at 8:30 p.m. Friday, Feb. 12, at the Troy Armory.

TICKETS may be purchased in Schenectady at the Van Curler Music Store, or at the door the evening of the performance. The songs which Dylan has written are sung by all folksingers, among them by Peter, Paul and Mary, Peter Seeger and Joan Baez. He has performed in concert with Miss Baez. Among his most well-known songs have been "Don't Think Twice," "It's All Right," "Blowin' in the Wind," "Hard Rain" and "With God On Our Side."

The 23 year-old Dylan accom-



BOB DYLAN  
Folksinger-Composer



BOB DYLAN

Bob Dylan  
Will Sing  
At Armory

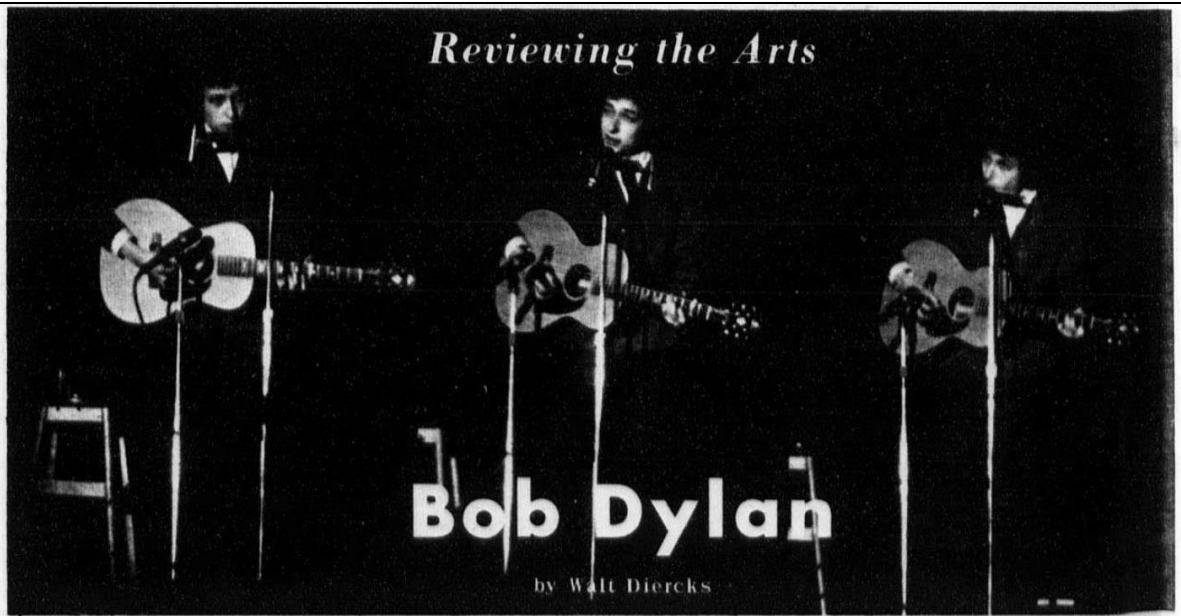
Bob Dylan folk singer, will make a one night appearance at the Troy Armory in a sit-down blanket concert at 8:30 p.m. Friday.

Dylan is both a humanitarian and a folk singer whose songs have a poetic quality. Playing both the guitar and the harmonica, he sings about today's social system, including such controversial topics as the bomb, civil rights and war. Most of his songs are original works and his music has been recorded by other big name folk singers such as Peter, Paul and Mary; Pete Seeger and Joan Baez.

Among his more popular compositions are "Don't Think Twice-It's Alright," "Hard Rain," "The Times-They Are a-Changin'," "With God On Our Side" and "Blowin' in the Wind." Newsweek magazine has honored him as "The Crown Prince of Folk Music."

The Times Record,  
February 6, 1965

Reviewing the Arts



by Walt Diercks

The young man with long, brown, curly hair, dressed in a plain brown jacket and slightly rumpled blue pants strode on to the stage and began singing "The Times They Are A 'Changin'." Even the terrible acoustics of the Troy Armory couldn't completely garble the voice of Bob Dylan.

Few men of his age are as controversial as this young folk singer, and his actions disappointed neither his admirers nor his detractors. His style was the same as that on his records: a combination of guitar and harmonica, of singing and talking in a voice that is . . . well, typically Bob Dylan. The result of all these cannot be described; it must be heard to be believed. The first time one hears him, the reaction will probably be one of distaste, but this usually passes quickly and the listener begins to understand, at least a little bit, that this man does have talent.

Dylan's most well received songs were his comic ones, for example, "The John Birch Society Paranoid Blues," "Love Minus Zero To The Ninth Power," and "After Talking World War Three Blues," where he sticks a barb into everything from the political lunatic fringe to that famous American export Rock 'n Roll.

A good part of the dozen or so songs that Dylan sang were protest in nature, the type

for which he is so famous, or infamous, depending on your viewpoint. It seemed rather ironic to hear "With God On Our Side," a cry against the lunacy of war, being sung in a military installation such as the Armory.

Dylan's performance is not carefully planned and smoothly executed to be a crowd pleaser like that of, say, the Smothers Brothers. He has a tendency to mumble his introductions, if he bothers to give one, and his style of running words together is fine for recordings, but the quality of the amplifying equipment of the Troy Armory just isn't sufficient to produce an intelligible reproduction. Due to his mumbling and the fact that he simply omitted two verses from "After Talking World War Three Blues," it is being charitable to call him a careless performer.

The fact of the matter is that Dylan's great, and in fact monumental, talent lies in his writing ability. He is one of the few men alive today writing ranges from poetry, examples of which adorn his record jackets, to protest songs such as "It's All Right Mom, I'm Only Bleeding," to beautiful ballads like "Don't Think Twice It's All Right."

Dylan performed last Friday night as though he really didn't care what people thought of him. This, too, is typically Bob Dylan.



**BRIDGEWATER  
STATE COLLEGE**  
PRESENTS  
**BOB  
DYLAN**  
**SUN., FEB. 14th**  
**AT 7:00 P.M.**  
Tickets \$3.00 For Mail Orders  
Dean of Men, Bridgewater State College.  
Money order or registered check only made  
out to Student Cooperative Assoc. Please  
enclose self-addressed, stamped envelope.

**BRIDGEWATER  
STATE COLLEGE**  
presents  
**BOB DYLAN**  
**Sun., Feb. 14th**  
**at 7:00 P.M.**  
Tickets: \$3.00  
Send Mail Orders to  
Dean of Men,  
Bridgewater State College,  
Bridgewater, Mass.  
Money Orders or Registered  
Checks only. Enclose self-addressed  
stamped envelope.

The talented folksinger, harmonica player and song writer, Bob Dylan will appear in concert Sunday at 7 p.m. at Bridgewater State College.

Dylan is a compulsive performer and his style has a that enables him to completely win the attention of any audience.

He is also a gifted song writer and his lyrics carry honest and topical messages.

The Boston Globe, February 12, 1965

## DYLAN THE PERFORMER



Bob Dylan by PAUL O'BRIEN

The 1965 SCA weekend came to a successful close Sunday evening with a performance by America's most unique folk singer and composer, Bob Dylan. At 7 P.M. the doors to the BSC gym were opened and over one thousand people poured into the large gym. In a few minutes the bleachers were filled and the floor was littered with coats and blankets as the students chose their seats. The area in front of the stand was quickly filled by many of his ardent fans. Many unfamiliar faces could be seen in the crowd as students from all over came to hear him.

At 7:15 the doors were closed and the gym darkened. Without any announcement or introduction, Bob Dylan stepped into the illumination of a single spot-light. The silence of the gym was shattered by a loud and enthusiastic applause which continued for several minutes drowning out the opening lines of his first song.

The applause tapered off and once again the gym became silent. The eyes of the thousand people became glued on a slim young man with bushy hair, dressed in a brown coat, white shirt, blue dungarees, and suede boots. Using only a guitar and harmonica, which he played simultaneously, Bob Dylan began a concert which would end in shouts and pleas for "more."

As Dylan continued to sing, a feeling of tenseness crept into the gym. Sitting there in the dark, you forgot that there were a thousand other people in the same room; your whole attention was drawn to the man in the spot-light. The words to some of his songs were powerful and startling, startling not because they were new or different, but because they expressed the thoughts and feelings that many young people of today have experienced.

He illustrated his versatility by offsetting his serious songs with several humorous ones, such as, "You better leave now or stay the night," and several songs dedicated to his mother.

His format and presentation were simple, but the impact on the audience was tremendous. The lyrics of songs, such as "The Gates of Eden," and "World War III," will not soon be forgotten by those who attended. His songs with their satire, humor, and social criticism received an enthusiastic reception from the captivated audience. Dylan finished the concert with, "All I Want To Do Is Be Friends," and that he was.

## A "C" IS A "C" IS A "C"

by NANCY HARLOW

Judging from all the heated discussions I have heard concerning the new grading system, few students seem to know the facts about both systems. A student opinion survey revealed strong criticisms, but little understanding of the whole problem. After collecting information from President Rondileau and Dean Harrington given during a meeting with student leaders, I'd like to try to explain some of the differences, advantages, and disadvantages of both the 4- and 5-point systems as I understand them and then present some of the student's questions.

Under the old 5-point grading system all student grades were given in numbers representing percentages; therefore a student might get a 3.3 in math which meant a grade of 83%, or he might get a 1.8 in History, which indicated a grade of 68%. The only reason for using the small numbers instead of the actual percentages was that the small numbers were easier to add and divide. Now with the new 4-point system, no student is to be judged according to a number grade. He is going to be graded as superior, above average, average, below average or failing. No student can now be a 3.8-type B; he is above average, or B. Neither can a student be a 3.2-type B; he too is above average, or B. It is clear that no one can add a column of three B's and two C's, divide by five and get an average which means anything. You simply can't divide

## DYLAN THE MAN

by SUE BAILEY

A motley group collected at the gym awaiting an early glimpse of the undisputed king of ethnic folk singers. His devoted fans, skeptics, curiosity seekers all became one eager audience - where was he, was Baez with him, would he show at all? Then shortly after seven he appeared - the legend became walking, talking, twanging, strumming reality.

I had read that he was a tense performer, never really relaxing when in front of a microphone, claiming to be a writer, not an entertainer, which at first was faintly evident. My attention, however, was focused on his lyrics and his style - to me he was a poet, a minstrel telling a story about places I have never been, ideas I have never thought.

The crowd was with him, hanging on every word, as I was myself. Then he was saying, "See you in about 15 minutes," and the house lights flooded the gym. Dylan en troupe disappeared into a small room right off the stage. The fans did not leave their front row seats fearing to lose their places.

I began to leave the gym to find breathing space, when a friend of mine on S.C.A. executive board approached me and asked me to come with him, for he had a surprise. Unquestionably I went along until I realized we were wading through the sea of people towards Dylan's private room, and I knew what the surprise was going to be.

I became as nervous as one who is about to meet his maker, but there was no time to collect thoughts or put on cool airs before the door was closed behind me and I was abandoned in the middle of a very quiet room.

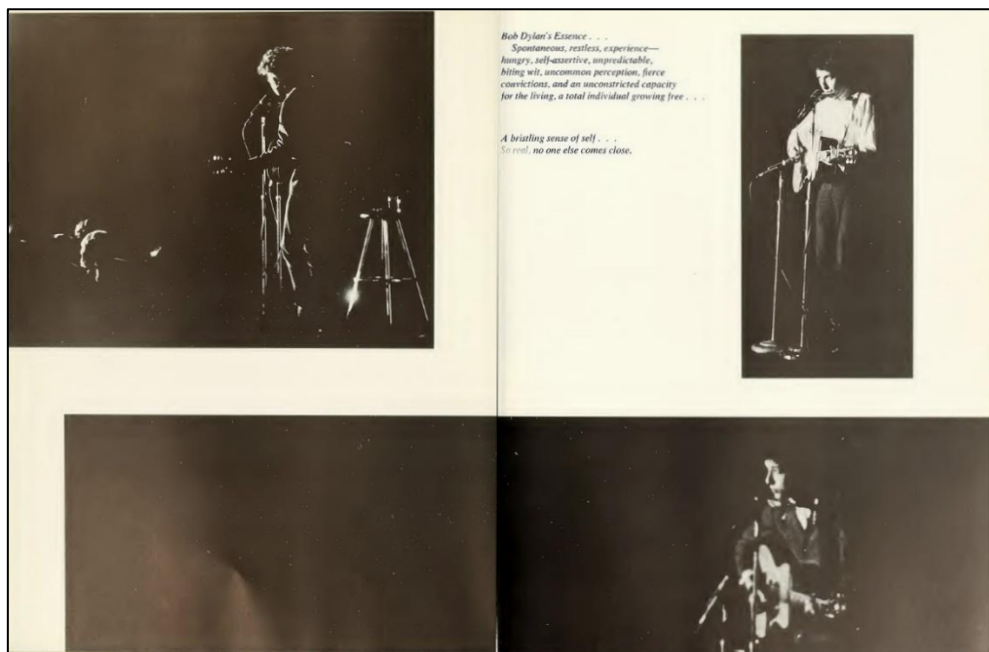
At once I was thrilled to be in the inner sanctum, but I also wanted to run back out the door. My lack of composure set the people into a round of laughter, and I scanned the faces for the familiar craggy, shaggy profile.

It didn't take a second to find him in the small room, and when our eyes met, I saw he was smiling at me with a very sympathetic look. He came over immediately and said, "Hi," and shook my hand. I stuttered and hated myself for being so unsophisticated. Then as he began to talk and various official people kept popping in and out, I relaxed and took a closer look.

Small, pale, almost fragile, a bit fidgety, he was constantly fingering one of his many harmonicas. At one point a friend of his came in with a painted poster of Baez and him, which he scoffed at, disbelieving that the particular artist had done it. Then there was a murmured conversation at the door and in burst an exotic Negro girl. She rushed across the room and kissed Dylan saying it was for integration's sake at which he also scoffed with a wave of the hand and a wrinkling of his brow. When she finished talking to him, she turned and told me she was shaking all over with the thrill of having finally met him. Dylan's pilot then asked him if he were ready and he said "Sure, I guess so," and the Negro, my friend, and I left to give him a moment alone.

Reconstructing the scene, which I began to do the minute I left, I can understand a little better why Bob Dylan is the most sought-after artist in his field. As I saw him, he seemed to be the epitome of free thinking and the defender of what one believes to be right. But he was more than that: he was someone who said, "Hi," when everyone else was nervously laughing. He was one who proved with a handshake that "I just want to be friends with you."

Campus Comment,  
February 19, 1965

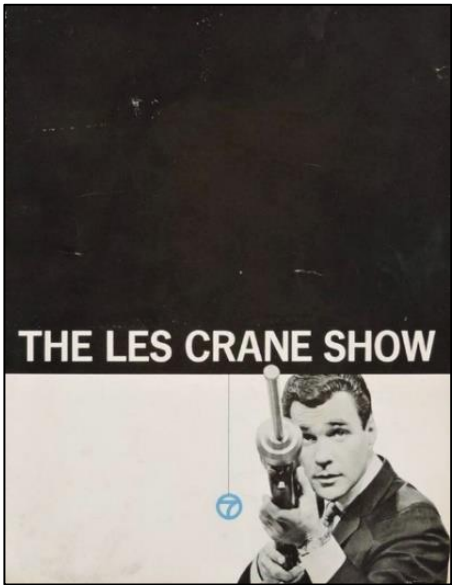


Bob Dylan's Essence . . .  
Spontaneous, restless, experience—  
hungry, self-assertive, unpredictable,  
biting wit, uncommon perception, fierce  
convictions, and an unconstrained capacity  
for the living, a total individual growing free . . .

A brilliant sense of self . . .  
So real, no one else comes close.



WABC-TV Studios, 7 West 66th Street, New York, New York  
February 17, 1965  
The Les Crane Show, broadcast on ABC-TV and affiliates



11:15 (7) The Les Crane Show: Bob Dylan, others

The New York Times, February 17, 1965

12:15—LES CRANE. Caterina Valente, Sal Mineo and folk-singer Bob Dylan are the scheduled guests.—ch. 9.

The Minneapolis Star, February 17, 1965

Les Crane, 11:15 p.m. (7)  
Caterina Valente and Bob Dylan guest tonight along with Electronovision president Bill Sargent who will demonstrate the Electronovision-Theatrofilm process that will be used in the company's production of "Harlow."

The Los Angeles Times, February 17, 1965

10:30 p.m. — "Les Crane" (9) — Bob Dylan, the young American folksinger who wrote "Blowin' in the Wind," makes a rare television appearance and singer - dancer Katerina Valente talks with Les.

Arizona Daily Star, February 17, 1965

TV Tonight  
Bob Dylan Guest On "Les Crane"  
Wednesday  
LES CRANE: 10:30 p.m., Channels 10 and 34 — Folk singer and poet Bob Dylan is a guest.

The Salina Journal, February 17, 1965

11:15—LES CRANE SHOW—Guests are Bob Dylan, folk singer who wrote "Blowin' in the Wind," and singer-dancer Caterina Valente. WTVK.

Knoxville News Sentinel, February 17, 1965

Les Crane — Sal Mineo, Caterina Valente, and folk singer Bob Dylan add a colorful note to Les' guest list tonight. 11:30 p.m. Channels 8, 3 and 7.

San Diego Union, February 17, 1965

11:15 (7) Bob Dylan sings his folk songs for Les Crane.

San Bernardino Sun, February 17, 1965

Folk-singer  
BOB DYLAN!  
CATARINA  
VALENTE!  
SAL MINEO!  
  
Tonight on  
that Wild  
LES CRANE SHOW  
10:15 P.M.  
  


Chicago Daily News,  
February 17, 1965

**Bobby Says: Be**  
The Les Crane Show on WABC was the scene last night of Bob Dylan's first network television appearance.  
Wearing a maroon wool scarf wrapped snugly about his neck, his wit was sharp and projected to a divided audience. Discussing the many protest themes he writes and sings about, Dylan summed up his message in one word: "Be."

The Jersey Journal, February 18, 1965

HOLLYWOOD, Calif. — ABC-TV has fired Les Crane as host of its new late-night show because the network brass feels he has not cut deeply enough into the ratings of his long-established competitor, NBC-TV's Johnny Carson.  
Crane will wind up his role as host this Friday, but ABC-TV will continue the late-night entry he inaugurated just three-and-a-half months ago. Starting Monday, its title will be changed from "The Les Crane Show" to "ABC's Night-life," and, as currently planned, it will feature alternating hosts who will preside until, perhaps, one of them is chosen as a permanent replacement.

The Miami Herald, February 25, 1965

Mama mia, Gina Lollobrigida wasn't on The Les Crane Show Monday but she made it Tuesday night. The mix-up was in New York but to make up for it, advance tips for the rest of this week—folksinger Bob Dylan and Caterina Valente tonight; Frankie Laine and Steve Allen on Thursday; and Friday, TV awards to such people as David Jansen and Elizabeth Montgomery.

The Vancouver Sun, February 17, 1965



RADIO AND TV  
**CRANE WILL BE MISSED**  
by June Bundy

The record industry lost one of its best friends last week when ABC-TV abruptly dropped Les Crane as host of its late night show. Crane was the only late-night network TV emcee who both liked and understood widely diversified types of music.  
During his few months on the web, he presented innumerable country and western, jazz, rhythm and blues, rock and roll, pop, and folk performers, and he was strongly appreciative of the best in each category.

Young disk stars may never again rate Crane's particular type of network showcase—an opportunity to project their complete personality both as performers and as conversationalists.

Fortunately, Crane was around long enough to host a fascinating trio of contrasting musical talent a couple of weeks ago. It was a joint interview session with folk artist Bob Dylan, international chanteuse Caterina Valente and all-American teen-type Tommy Sands.

Dylan — ascetic features

framed by a wirey mass of curls — bore a disconcerting resemblance to a Victorian belle in a Goday's Ladies Book illustration. However, his dialogue was more Godot than Goday, and could have been a disaster in the hands of someone less sympathetic than Crane.  
Crane, obviously a genuine admirer of Dylan's artistry, determinedly withstood the young folk singer's attempts to "put him on." "What's your main message?" queried Crane. "Eat," mumbled Dylan. Then when Crane persisted, he slyly philosophized "Be. Love. Swing. Double up."

Undaunted, Crane next made the mistake of asking "What do they call you? Bobby?" "My friends call me Robert," was Dylan's drop-dead rejoinder. "Then I'll call you sir I guess," muttered Crane in his only display of rancor.

The only time Crane succeeded in throwing Dylan even slightly off balance was when he asked—apparently in earnest—"Is it true you're writing the 'Ballad of Sal Mineo'?" Dylan, in



SOME OF MY BEST FRIENDS ARE THE BLUES  
JIMMY WITHERSPOON  
Prestige 7356

weak astonishment, whispered "Not true."  
Tommy Sands, who seemed vaguely hostile towards Crane, came on late, which may explain the hostility. He discussed his latest picture and life with father-in-law Frank Sinatra. ("He never tries to tell me what to do.")

This prompted Dylan to announce he would make a film with Alan Ginsberg this summer. "It will be a horror cowboy movie," extemporized Dylan. "It takes place on the freeway. I'm the hero. I play my mother."

Yes indeed, we're going to miss the Les Crane show.

**Around The Dial:**

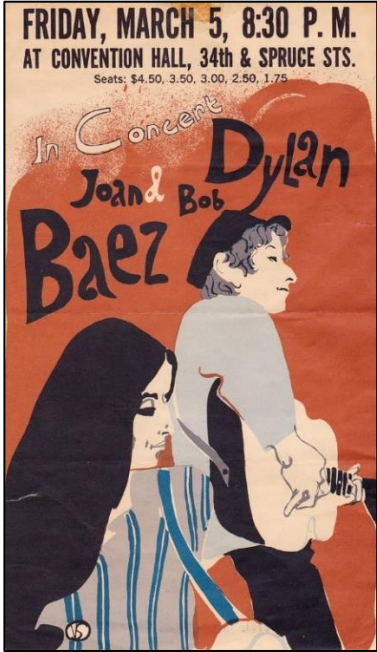
Hal Pickens, formerly program director of KDEO, San Diego Calif., has joined KFWB, Hollywood, in the 1-5 p.m. Sunday afternoon time period. . . . Off-beat



Music Business, March 6, 1965



Convention Hall, Philadelphia, Pennsylvania  
March 5, 1965



... for the increase. . . . It's a boy in Frankford Hospital for the Rick Riess. He's the former Palumbo's reedman now playing society gigs. . . . The Joan Baez-Bob Dylan concert at Convention Hall, March 5, will be taped for an LP. . . . Caskie Stinnett is back with Holiday magazine and has resumed his trade pamphlet "Soaking up the sun."

Philadelphia Daily News, February 24, 1965

**PHILADELPHIA**

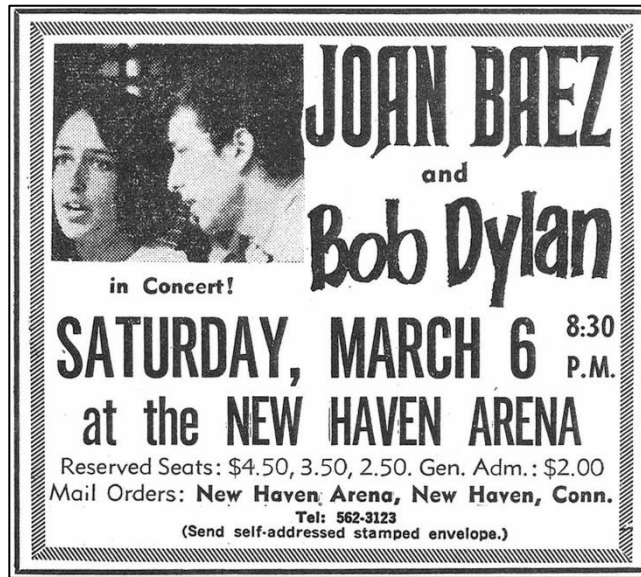
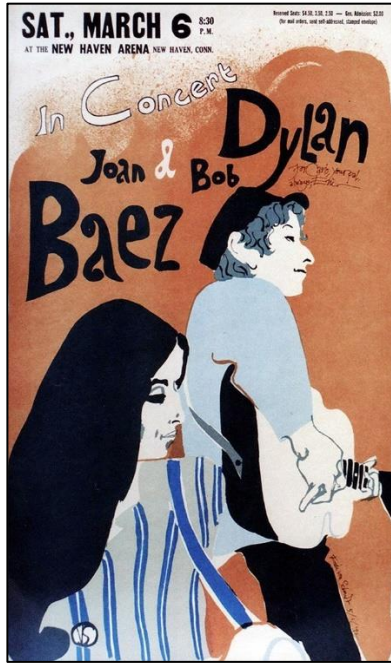
New shop for both records and musical instruments has been set up in the South Philadelphia section of the city at 2602 S. Broad Street by John A. Terzano. . . . It's a boy for Mrs. Walter Davison in Taylor Hospital at Suburban Ridley Park, Pa. He's president of Roman Records. . . . Maestro Stan Kenton will preside at the clinic section when Villanova University here stages its fifth annual Inter-collegiate Jazz Festival March 19-20. . . . the Joan Baez-Bob Dylan concert at Convention Hall last Friday night (March 5) was taped for an LP. . . . La Salle College presenting a festival of music, highlighted by a full-length operatic performance and a folksong concert by Odette. . . . Paul Mosley and Harry White Jr. set up the P&H Record and Card Shop in West Philadelphia. . . . Nashua Recording Co. set up in suburban Havertown, Pa., by Susan Byrtus, of Devon, Pa.

Billboard, March 13, 1965





New Haven Arena, New Haven, Connecticut  
March 6, 1965



Concert Review

Baez & Dylan  
Folk Masters

BY CARROLL GOSS

NEW HAVEN, CONN.—The song might be of slavery and sorrow, of love and loneliness, of fear, death, joy—the whole realm of human feeling. This is what folk music is—a record of now and yesterday, a huge scroll of man. Talking blues, ballad, work song—each reflects a section of some man's mind or heart.

Important folk music is happening all over the country—from dim coffee houses, to colleges, to Carnegie Hall. Those who fight for freedom and honor in Selma, Ala. sing "We Shall Overcome." Joan Baez sang it on a recent Saturday night in the New Haven Arena and 5,000 people sang with her. Her voice is thrilling, capable of expressing and evoking the joy of the Portuguese "Te Ador," or the mournful sorrow of "Long Black Veil." She even adopted the rock 'n' roll falsetto for "Watch Out Boys, She's a Troublemaker," to the delight of both Bob Dylan and the audience. Her repertoire has changed somewhat since meeting up with Dylan. She sings fewer child ballads, more Dylan diatribes. There is no sacrifice involved. She does both equally fine.

Dylan appeared shy on stage, quiet and reserved, except when singing. One of his songs might last five minutes or more, but no one seemed bored. Most every song is accompanied by harmonica, in addition to guitar, building mood along with melody. But it's the words of his songs that are so important. War is sin; suffering is sad; human waste an insane atrocity. Many of his compositions are talking blues, in the Woody Guthrie manner, one of which is the bitter anti-war tale, "It's Alright Ma, I'm Only Bleeding."

The concert's opening song, which they did together, is indicative of Dylan's social thought—"The Times They Are A'Changing," protesting stagnancy and complacency. "Get out of the new world if you can't lend your hand/For the times are a'changing."


Baez and Dylan are part of the new world, speakers for it, singers for it. Combining the two in concert provides an exciting audience experience.





# Taft Theatre, Cincinnati, Ohio

## March 12, 1965



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**FRIDAY MARCH 12**  
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 2699 Clifton Ave., or  
 Community Ticket Office 415 Race — 241-1038  
 First Floor \$4.00, \$3.00; Loge \$4.00; Balcony \$3.00, \$2.00

**Bob Dylan Set**

BOB DYLAN, folk singer and composer, will appear in concert at 8:30 p.m. Friday at Taft Auditorium to raise funds for the John F. Kennedy campus leadership awards to needy Negro students at University of Cincinnati. Last year's recipients were Norma Taylor, now president of her sorority, and Charles Carr, president of the United Campus Christian Fellowship. The funds are administered by Canterbury House, United Campus Christian Fellowship and Wesley Foundation.



**Dylan Here**

Bob Dylan, sensational folk singer, appears in concert tonight at 8:30 at the Taft. Proceeds go to scholarship funds here.

The Cincinnati Enquirer, March 10 and March 12, 1965

**Dylan To Appear In Cincinnati**

Bob Dylan, rated the nation's most popular folk song artist and composer, will appear for a benefit concert at 8:30 p.m. Friday at the Taft Theater, Sycamore Street, Cincinnati, Ohio.

Proceeds from the concert will be used for a scholarship fund at the University of Cincinnati. Two full scholarships were provided last year by proceeds from a similar concert by Joan Baez.

Dylan is author of such best-selling songs as "Blowin' In The Wind," "It Ain't Me, Babe" and "Times, They Are A-Changin'."

Reserved seat and general admission tickets will be available at the door at \$2, \$3 and \$4.

The Lexington Leader, March 10, 1965

## The Popular Beat Dylan's Music Of Protest

BY JAMES WILBER

FOLK-SINGER Bob Dylan played to a near capacity audience Friday night at the Taft Theater. The customers were most casual in their appearance, and the Bobby Dylan fans turned out in abundance for their folk-idol.

A crowd of this magnitude during the stuffy nose season, not to mention Lent, and income taxes, is a remarkable feat in Cincinnati.

DYLAN HAD some technical trouble at the beginning of his show. His harmonica holder wouldn't adjust correctly. After asking the audience if anyone had a harmonica holder (no one did) he decided to carry on.

The harmonica causes quite a problem for Dylan. Since he uses both hands to play the guitar, the only way he can blow his harmonica is to have it attached to a contraption on his neck.

To complicate things further, when he changes key with his guitar, he must remove the harmonica he has been playing, and pick up a harmonica which is in the correct key. For this purpose of key change, he keeps a collection of harmonicas at hand, within easy reach, on a stool beside him.

USE OF harmonicas in Dylan's performance is for introductions, and short interludes during his many-versed songs.

Protest Songs is the label given the self-written prose recitations which Dylan gives.

Except for some pointed reference to the Negro dilemma in the South, it is not always clear what Dylan is protesting.

Nevertheless, his obscurity about what he is against is unimportant. His stream-of-consciousness rambling seems to get through to many persons in the audience.

WOODY GUTHRIE, famous folk singer, is said to be Dylan's hero.

Guthrie, with guitar and harmonica, became nationally famous for his Protest Songs. They dealt with The Depression of the '30s; the devastating dust storms which ruined farms and

bankrupt farmers in Oklahoma and the Southwest; the forced migration of many farmers to California, where they had to work in harvesting gangs of migrant workers in order to survive.

THE WORKS of Dylan and Guthrie is similar, although Guthrie had a background as a professional country music entertainer before he started writing and singing folk songs.

The subject matter of Dylan and Guthrie differs—because of the differences in conditions of their respective times.

In fact, Dylan has a number in which he tells of his envy of Guthrie for some of the troubles (The Depression, et cetera) which Guthrie could use for protest. (Dylan was born in 1941; reached maturity in more favorable times than Guthrie's.)

AND SPEAKING of "times," Dylan opened Friday's performance with "The Times They Are A-Changin'" and "Blowin' In The Winds."

They are outstanding in popularity on the list of the many songs Dylan has written. Other favorites were included in the evening's program. Three albums of Columbia Records present a representative repertory.

Friday's concert was for UC scholarship funds.

**GAYETY THEATRE 9TH-VINE**  
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ALL STARS STAGE SHOW!  
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**BIG WOW CONTEST**  
 APPLAUD YOUR FAVORITE!  
 WINNER RECEIVES BIG PRIZE!

## Dylan Concert In Cincinnati

One word best describes the appearance of folk-singer Bob Dylan at Cincinnati, Friday — "cute!"

This word, chosen from remarks overheard during intermission and after the concert, seems a perfect fit for his personal appearance though it may be a bit generous for the sound.

Dylan appeared in blue denim trousers and shirt, wearing a brown suede jacket and boots, and in desperate need of a haircut. He also sang slightly off-key and had extremely little to say by way of explanation of origin of his songs (most of which are drawn from poetry he has written) or about anything else.

Yet, this seemed to be the special delight of the several hundred folk-song fans who attended the event in the Taft Theater. Especially when he sang some of his more popular selections — "Times, They Are changin'," "It Ain't Me, Babe," "Talkin' World War III Blues" and the like.

This reviewer found his novelty numbers a bit more entertaining, especially the selection offered as his only encore — "All I Want To Do Is, Baby, Be Friends With You." He also found the second part of the concert better than the first, perhaps because Dylan himself appeared to be more relaxed.

The concert was staged to raise funds to provide scholarships for University of Cincinnati students. Last year, two full scholarships were provided from a similar concert.

Most of the selections are available on the several record albums currently in record shops.

John Alexander

The Lexington Leader, March 14, 1965

The Cincinnati Enquirer, March 15, 1965



# Bob Dylan: The Poet Who Sings

By Dale Stevens

Bob Dylan is a poet who sings. He fits into the folk category because of the times, which, as he sings, are a-changin'. He sings of cynicism, absurdity, rebellion and he does it completely without pretense or guile.

Dylan, earthy young god of the contemporary folk song movement, was at Taft Auditorium last night. He drew about \$5500 into the box office, almost half of which he kept, and part of which went into a scholarship fund for Negro students.



Dale Stevens

He sings his own songs, mostly uncomplicated not quite melodic melodies with remarkable lyrics which speak of friendship between races, an awareness of danger where The Bomb is concerned, the philosophy of war between peoples both of whom believe God is on their side, the more basic relationship between any boy and any

girl, and the foolishness of money men on their way to heaven.

Dylan sings in a sing-song voice that at first sounds harsh and finally sounds just right. He works like the Roland Kirk of the folk field, with a guitar and an assortment of harmonicas held by wires resting on his shoulder in one-man-band style.

He is girl-like in appearance; not effeminate in any way, but with fine, sensitive features and a large shock of hair that makes the Beatles look bald.

He lacks much of his work with humor. Often he telegraphs his wit with a sheepish grin. He is not a performer in the show business sense; rather he offers his songs in the centuries-old style of the wandering troubador.

DYLAN DRESSES in blue jeans and a skimpy

jacket. He is small and thin and tends to slump.

But he has something vital to say which he delivers with an easy sincerity and a knack of phrasing in poetic fashion which is astonishing, especially in one so young.

He uses whimsy, in titling a song about the absurdities of life—"It's All Right, Ma, I'm Only Bleeding." He treats truth simply with his folk ballad, "The Lonesome Death of Hattie Carroll," based on the true story of a colored maid killed when a rich man strikes her with his cane merely because she happens along while he is angry.

He matches dreams about the end of the world with his psychiatrist in "Talkin' World War III Blues," speaks eloquently for the

Negro in "All I Really Want To Do" (Is Be Friends With You).

The words all come from Dylan's fertile, probing mind. He has become so popular with young people of the student class that one group was able to prompt him last night when he absent-mindedly forgot the lyrics of "Hattie Carroll."

BOB DYLAN is unique, an individual who speaks for our conscience and his own and goes his own way apparently not caring if you like his odd looks or not.

His stature in the field is earned and deserved. Once you see him, and hear him, you could never forget him. Just keep in mind that he's a poet. Listen to his words.

## Dylan's Style Attracts Audience In Cincinnati

By JOHN ZEH

Bob Dylan is a singing poet who achieves rapport with his audience like a magnet attracts iron.

You either love, his singing or you hate it. Most of the people at Dylan's recent concert in Cincinnati loved it. They were attracted by his style, his message, and his appearance.

Dressed in a "I-don't-give-a-damn" outfit of worn blue jeans and skimpy jacket, the young singer slumps slightly as he sings into the microphone. He works with a guitar and an assortment of harmonicas held by a wire shoulder harness. Weird sounds emanate from the mouth organs, intensifying his delivery.

His long hair tops off sensitive facial features, making him resemble a cross between a choir boy and a beatnik.

His sing-song voice is anything but pretty, but its harshness cuts so deep that it finally mellows out. He draws some of his phrases like a stretched rubber band and holds them until you think they're going to snap. Other times he breaks off complex structures in the middle of their phrasing and lightly confuses the listener until completion of the next verse.

But he has a message—a vital message which he telegraphs with easy sincerity in a poetic fashion. He doesn't preach, but offers his philosophy in the style of a wandering troubador.

People fight war, he says, "with guns in their hands and God on their sides." Criticizing the uselessness and immorality of war, he sings, "The reason for fighting I never did get. / But I learned to accept it—accept it with pride, / 'cause you don't count the dead when God's on your side."

He gained immediate applause when he started the Friday night show with "The Times They Are A-Changin'." One of his most popular pieces. Each time he began another number, the audience recognized its identity after a few chords on his guitar and indicated approval with boisterous applause.

A reviewer recently called Dylan the "earthy young god of the contemporary folk movement." True enough, Dylan has earned his place in the modern music field with his cutting songs of rebellion, absurdity, and cynicism.

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The Cincinnati Post and Times, March 13, 1965

The Kentucky Kernel, March 24, 1965

MRS. JOHN VIEL of 10493 West Road, Harrison, writes concerning the Bob Dylan concert.

I can't use her entire letter, due to its length, but she spoke of her son, 20, and daughter, 15, the interest of the family in the symphony, museums and art films, jazz music, and her own young days when she idolized Glenn Miller and Vaughn Monroe.

Which leads to: "Friday night we went to hear Bob Dylan because my husband had heard several of his records and was intrigued."

"John dropped me off at the Taft so I could pick up two tickets while he parked the car. The outer lobby was packed as the doors hadn't been opened yet. I bought the tickets and waited in a corner for my husband."

"These are our students of today? Perhaps our leaders of tomorrow?"

"The beards, the long, uncombed hair, the dirty blue jeans . . . What has happened to the suit, white shirt and tie?"

"THE NEXT STEP was the passing out of anti-Viet Nam literature. I doubt that there were many there old enough to vote, but I listened to them express their idea of 'idealism' such as 'I would rather commit suicide than serve my time in the service.'"

"Has patriotism suddenly become a dirty word to these youths? Where as people have we failed them? What do their parents think? Do they condone this style of dress? These ideas? These mixed dates? Or perhaps they just don't care."

"Our house is always

open to our children's friends and, believe me, through the years there have been many. But I have yet to see or hear what I saw in about 15 minutes Friday night.

"Now to Bob Dylan . . . My husband thought he was tremendous. I did not care for him. Perhaps I do not have the mentality to understand such things."

"Why does a good performer nowadays need a gimmick? With him it was the blue jeans, the skimpy jacket."

"Would this crowd, and I hope this is only a small portion of your youth, hold him in as much esteem if he took part of that nice fat fee and bought a suit, a white shirt, and a pair of shoes, plus, above all else, a haircut?"

NAME AND ADDRESS

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WEDNESDAY

MONICA MORAN

HEARTY KAPLAN

## Students Come To the Defense Of Bob Dylan

BY DALE STEVENS

The students who follow Bob Dylan were quick to defend the folk singer after a letter in this space last week. Here's what two young people have to say:

"I have just read the opinion of Mrs. John Viel concerning Bob Dylan and the students of today," writes Ellen Reinhalter of 6294 Fairfield road, Oxford, O.

"Although I respect Mrs. Viel's opinion, I would like to defend myself, my ideals and the people whom she attacked."

"I am only 16 and, of course, I realize Mrs. Viel probably has more concrete reasons backing her opinion than I for mine. But I think perhaps I can see the situation more clearly than she."

"So many of today's adults compare people such as Bob Dylan to performers of their own youth. This is their first mistake. The times have changed drastically with our generation and our performers change right along with them."

"Bob Dylan is primarily a poet, not a performer. Mrs. Viel wonders why today's performers must have a gimmick. My reply to this is, 'Why should performers have to conform to every rule of society?'"

"IS THE OUTWARD APPEARANCE OF A PERSON really so important? Bob Dylan, to us, is not so much a pace setter as he is an idealist. If people such as Mrs. Viel could forget, even temporarily, about his appearance and just once listen to him with an open mind, I'm sure much could be learned."

"Of course, it is true that many of today's students do go to extremes. But they too will realize one's appearance is not what really counts."

"BEARDS, LONG straight hair, etc., seem to have become some sort of stigma to the adult world. This is such a pity because for this reason many brilliant minds will be wasted merely because some people didn't approve of their appearance."

"If people would seriously think about the things today's folk singers sing of, many useful ideas of peace, equality and brotherhood might be discovered."

"So to Mrs. Viel and the many other people who share her opinion—I parents, for example—I could like to suggest they at least once lift the veil between themselves and the younger generation and instead of looking, listen."

"I'm sure they won't regret it."

WAYNE HUNDEMER of

Approximate Starting Times	
ALBEE	"36 Hours," at 11:30, 1:30, 3:35, 5:45, 7:55, 10.
AMBASSADOR	"Strange Bedfellows," at 7:25, 9:35.
CAPITOL	"The Greatest Story Ever Told," at 8.
GRAND	"Dear Brattle," at 11:55, 1:50, 3:45, 5:45, 7:45, 9:40.
INTERNATIONAL 70	"Goldfinger," at 11:30, 1:25, 3:35, 5:40, 7:40, 9:45.
REQUIRE	"All These Women," at 7:20, 9:20.
GUILD	"Girl With Green Eyes," at 8, 10.
HOLLYWOOD	"Strange Bedfellows," at 7:25, 9:25.
KEITH'S	"Marty Protons," at 11:40, 2:05, 4:35, 7, 9:30.
TIME	"How to Murder Your Wife," at 11:30, 1:35, 3:40, 5:45, 7:40, 9:50.
VALLEY	"My Fair Lady," at 8:30.

destroyed by chemical dust?

"Mrs. Viel also says we are unpatriotic that we do not want to fight for what we believe in. It seems to me that every time something threatens our security people have the idea the younger generation should kiss their mothers goodbye and march to war."

"WELL, THE NEXT time there will be no marching, just the push of a button."

"Now, about Bob Dylan. When Bob Dylan comes out upon a stage, people are not there to see what he is wearing, nor how he sings. They are mostly interested in what he sings."

"His songs are like a poetic history book. He sings about the real things in life such as human emotions or the tragedy of Communism and war."

"He is the spokesman for the young of today. He wants to make a better world to live in and to correct this insane life we are living."

"His writings and songs are a credo for himself and other people to live by."

"Long hair and skimpy blue jeans are not a gimmick. It is just Bob Dylan."

SHRINE CIRCUS

The Cincinnati Post and Times, March 17, 1965

The Cincinnati Post and Times, March 23, 1965

Syria Mosque, Pittsburgh, Pennsylvania  
March 17 and 18, 1965

**IN PERSON**  
In Concert!  
**JOAN BAEZ**  
and  
**Bob Dylan**  
**WORLD'S FOREMOST FOLKSINGERS**  
Syria Mosque--Wed., Mar. 17--8:30  
Seats: Horne's, Gimbels, Pitt Book Center, Atlas Travel, Kaufmann's, Baldwin Piano Co.  
Popular prices: \$4.00, \$3.30, \$2.20  
Mail: Music Guild Box, 1414, Pgh. 30  
Please enclose stamped, addressed envelope.  
**PHONE ORDERS: 391-1414**

**IN PERSON**  
GOOD SEATS AVAILABLE  
FOR THURSDAY!  
**JOAN BAEZ**  
and  
**Bob Dylan**  
Wed. Mar. 17 & Thu. Mar. 18  
Syria Mosque--8:30 P. M.  
Seats: Horne's, Gimbels, Pitt Book Center, Atlas Travel--Kaufmann's, Baldwin Piano Co.  
Popular prices: \$4.00, \$3.30  
Mail: Music Guild Box, 1414, Pgh. 30  
Please enclose stamped, addressed envelope.  
**Phone Orders: 391-1414**

**IN PERSON**  
GOOD SEATS AVAILABLE  
FOR TONIGHT!  
**JOAN BAEZ**  
and  
**Bob Dylan**  
**FINAL SHOW TONIGHT!**  
Syria Mosque--8:30 P. M.  
Tickets: Baldwin Piano Co., 819 Liberty.  
TODAY! Syria Mosque TONITE after 6 p.m.  
**Phone Orders: 391-1414**

Because of the deluge of ticket demands for the Joan Baez-Bobby Dylan folk singing program on March 17, the Pittsburgh Music Guild has added a second performance. A few tickets are still available for the March 17 performance at the Syria Mosque. Now, 3600 tickets will go on sale for the March 18 program at the Mosque.

The Pittsburgh Press, February 28, 1965

**SYRIA MOSQUE**  
Pittsburgh, Pa.  
**JOAN BAEZ and BOB DYLAN**  
MAR. 17 WED. EVE. 8:30 P. M.  
Est. Price \$3.00  
City Tax .30  
TOTAL... **\$3.30**  
NO REFUND WILL BE MADE ON THIS TICKET  
SECTION C 13 ROW SEAT  
SECOND BALCONY  
A 13 RIGHT  
1965

**SYRIA MOSQUE**  
Pittsburgh, Pa.  
**JOAN BAEZ and BOB DYLAN**  
MAR. 18 THU. EVE. 8:30 P. M.  
Est. Price \$3.00  
City Tax .30  
TOTAL... **\$3.30**  
NO REFUND WILL BE MADE ON THIS TICKET  
SECTION A 12 ROW SEAT  
SECOND BALCONY  
B 12 RIGHT  
1965

**Baez, Dylan Bunk For Mosque**  
By CARL APONE  
The Pittsburgh Music Guild recently has a fourfold share under its pilot. They have managed to sign two of the biggest names in the world of folk music—Joan Baez and Bob Dylan—for a rare joint appearance on St. Patrick's Day, Wednesday, March 17, at Syria Mosque.  
Three years ago in Joan's only previous Pittsburgh appearance she was a soloist in Carnegie Hall and received a standing ovation after the concert. She came to national prominence in 1960 at Newport and since that time has reigned as queen of folk singers.  
Anyone who doubts her right to reign has only to observe the rush for tickets and records which bear the Baez label. Last October, for example, she sold out the \$200,000 crowd there on the West Coast; and then, after only 30 hours notice, added a second performance which drew 400 customers.  
Dylan, only 22, in addition to his folk singing, excels on the guitar and harmonica. Billboard Magazine called him "the most important of the young concert."  
This season, the parade has included: John Pritchard, England; Wendy Torlock, Poland; Ivan Kertesz, Hungary; and Carlo Maria Giulini, Italy.  
Now, this week end comes Selvi Ozawa, a native of Japan; and he will be followed by Paul Faray and Pierre Boulez from France. Mr. Ozawa comes here with impressive credentials. The former assistant conductor of the New York Philharmonic, he recently was named music director of the Toronto Symphony Orchestra and the Ravinia Festival in Chicago.  
Mr. Ozawa, who conducted one work here when the New York Philharmonic played in the Civic Arena, was with the NHK Symphony and Tokyo Symphony before coming to this country. Violinist Berl Semsky will be soloist in the Tchaikovsky Concerto.  
**Light Opera Has Big Plans**  
The Civic Light Opera is making up grandiose plans for its 25th season. William Wymetal, managing director, says the CLO is "99 per cent sure of presenting 'Camelot' and there is a distinct possibility of presenting 'West Side Story.'"  
Wymetal is now in New York lining up shows and stars and is negotiating with Howard Keel for one of the eight or

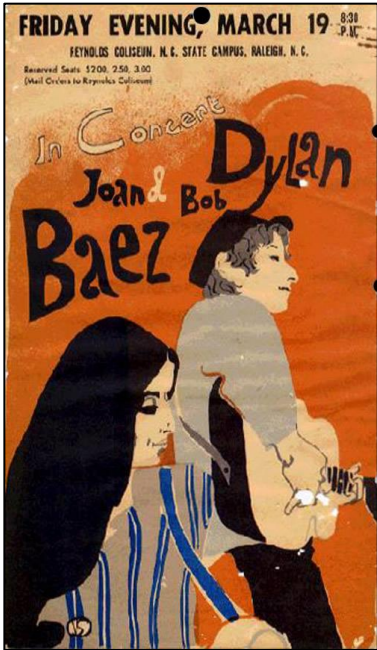
The Pittsburgh Press, February 21, 1965

**Folk Singer Queen Lures Young**  
3600 Persons Hear Joan Baez  
By CARL APONE  
Joan Baez, queen of the folk singers, is in town, and the young people are flocking to her side. Last night she attracted an overflow crowd of 3600 to Syria Mosque and another overflow crowd is assured for tonight's performance.  
As expected, her followers are mostly teenagers — very young teenagers who seemed closer to junior high than senior graduation.  
They were an attentive and well-behaved crowd and it wasn't until the last number that several of them got carried away, leaped on stage and took the water glasses and paper tissue which Miss Baez and Bob Dylan had used.  
For the most part the youngsters were a well groomed lot. There was only a sprinkling of girls with sheep-dog-like hair and young men with Beatle hair cuts, tight blue denim trousers and beards, which often make up folk concert crowds.  
Although the audience was mostly young folk, Miss Baez and her partner have the talent to hold the interest of young and old alike. There is nothing superficial about Miss Baez' art. She's versatile, has a sure understanding of her material, and all she does is beautifully executed.  
There is a purity to her tone and she has an intuitive feeling for lovely phrasing. She has the ability to communicate her emotions whether singing about the death of freedom or a lost lover visiting her grave while the cold night winds wail.  
However, although Baez and Dylan managed to hold interest, there is a sameness about their songs which brought the performance dangerously close to boredom at times. The show definitely could use a change of tempo and pace.  
Miss Baez has steadfastly refused to make concessions to commercialism, a trait much to be admired. But, a better variety would not seem to be a concession to commercialism. The songs are simply not attractive enough; and she completely omits any songs about the loveliness of the mountains and plains and other folk-song staples.  
A shy, slender woman, her attractiveness in real life bears no resemblance to some of those hideous pictures which grace her albums. She is of Irish-Scottish-Mexican descent, and her shiny black hair and slender cameo-like face make her strikingly lovely.  
One of the most welcome features of her performance is that she is not reluctant to present some lighter material and is not reticent about laughing and enjoying the proceedings.  
Too many folk singers become bores with their maudlin, unrelieved walls of man's inhumanity to man.  
As for Mr. Dylan, he is a young man of obvious talents. He sings effortlessly and with confident ease. His style might be described as avant garde cowboy, but the young man does have a bright future.  
However, he sings too long and too often, and his nasal tones are not the kind which wear well over an evening. At times his voice contrasted nicely with Miss Baez' warmer tones, but just as frequently he overshadowed her in duets.  
Among the songs which were effective were "Copper Kettle," "Bloomin' Heather," "Railroad Boy," "With God on Our Side," "Oh, Freedom," "Times They Are A-Changin'," "Long Black Veil," and "No No No It Ain't Me Babe."

The Pittsburgh Press, March 18, 1965



Reynolds Coliseum, Raleigh, North Carolina  
March 19, 1965



**JOAN BAEZ AND Bob Dylan** will be at Reynolds Coliseum at 8:30 p.m. today.

If you haven't got a ticket and care anything at all about folk music . . . Well, there are still tickets available, although it's a surprise.

Both Baez and Dylan are involved in modern social protest folk music, although Miss Baez is perhaps better known for her renditions of older, traditional ballads. Recently, she's best known for her refusal to pay that portion of her income taxes that would have gone for military purposes. She describes herself as a radical pacifist.

Dylan is easily the best-known and most popular folk music composer on the contemporary scene. His work includes such well-known songs as "Blowing in the Wind."

The News and Observer,  
March 19, 1965



**REYNOLDS COLISEUM**  
N.C. State Campus Raleigh  
**Fri., Mar. 19, 8:30 P.M.**

**JOAN BAEZ**  
and  
**Bob Dylan**

Tickets \$1.00, \$2.50, \$3.00.

Address mail orders to Reynolds Coliseum, State College, Raleigh. Enclose self addressed, stamped envelope. Tickets on sale in Raleigh at Coliseum Box Office, Thiem's Record Shop, Village Pharmacy Camera Shop and in Durham and Chapel Hill at The Record Bar.

**Joan Baez Sets Two Appearances**

Joan Baez, who has been tabbed "the single most successful solo performer on the American concert circuit," will make two appearances in the Tar Heel state this month.

Saturday, Miss Baez will perform at 8:30 p.m. in Wait Chapel on the Wake Forest campus, in connection with "Challenge '65," a symposium focusing on "The Emerging World of the American Negro," being held at Wake Forest Monday through Saturday.

Miss Baez and Bob Dylan, another nationally-known folk music writer and performer will visit the N. C. S campus Friday March 19. Their 8:30 p.m. performance will be in Reynolds Coliseum.

Tickets for the Wake Forest performance may be obtained by writing to Joan Baez Concert, Box 7835, Reynolds Station, Winston-Salem. Tickets priced at \$2.50, \$3.75 and \$3.95 may be paid for by check or money order. A self-addressed, stamped envelope must accompany the order.

Seats for the Raleigh appearance are priced at \$2, \$2.50 and \$3 and may be reserved at the coliseum box office, Thiem's Record Shop, or Village Pharmacy Camera Shop in Raleigh and at the Record Bar in Durham or Chapel Hill.

The Daily Tar Heel, March 7, 1965

**Baez and Dylan Key Concert In Disillusion**

An article in this week's Life Magazine about Peace Corps Volunteers returning to the United States made the point: Disillusion and disenchantment seem to be the keywords for a large segment of modern young America.

Certainly, Joan Baez and Bob Dylan in a performance Friday night at Reynolds Coliseum keyed the greater portion of the evening toward a sort of melancholia derived from disillusion.

They either protested or proselytized all night. As entertainment, it was rather dreary. As social protest—well, the gatherings in the streets at Selma, Ala. Friday seemed a good deal happier, and probably their protests will be more effective.

What is left are the excellent songs of Bob Dylan, who deserves to be called the best contemporary composer of folk music in America, and the burlesque clear soprano of Miss Baez. They both demonstrated these talents admirably.

But in previous concerts, Miss Baez has had more zest—a sparkle and sense of humor not evident Friday. And Dylan never really has made claim to being an entertainer.

But the audience—a scant 6,000, not more than 500 of whom looked over 21—seemed to take the performers to their hearts and sink into the doldrums of despair and disgust with them.

**S. C. Teachers Drop Barriers**

COLUMBIA, S.C. (AP)—The South Carolina Education Association . . .

**JUNIUS GRIMES**

The News and Observer, March 20, 1965



With Bebo White

**Joan Baez, Bob Dylan**

**Folk Artists Sing For Self Liberty**

BY BEBO WHITE  
Special To The Telegram

**RALEIGH** — Bob Dylan has had probably the greatest effect on the folk music of this decade. He represents the lyrical prophet of the post-war generation, as Woody Guthrie did the depression generation.

Today, at the age of 25, his songs of freedom and life have been sung throughout the world for many weeks. "Blowing in the Wind" was found on every juke box and played on every radio station in the country.

Dylan completed his high school education in Hibbing, Minn., and later received a scholarship to the University of Minnesota. He left college after six months because he could not formulate his interest on the many unnecessary disciplines of which his curriculum consisted. Upon leaving college, he traveled to New York City and began to sing his compositions of individual liberty.

Joan Baez, a longtime favorite of most folk music fans, has added her style, fine range and brilliant guitar to Dylan's great lyrics. Besides her singing talent, Miss Baez has become more widely known because of her fight against war and armament by refusing to pay 60 per cent of her income taxes.

Both Miss Baez and Mr. Dylan have participated a great deal in the present civil rights movement. Both have demonstrated in Birmingham, Ala., and both joined the March on Washington in August, 1963.

**Interview Granted**

These two nationally recognized folk artists combined their talents at Reynolds Coliseum in Raleigh, March 19, and received a standing ovation. The following is an exclusive interview granted prior to that concert:

**INTERVIEWER:** What do you think of college?

**DYLAN:** Anything to keep people off the street. I like it. If it keeps you off the street and out of trouble, it's good. If it doesn't, you know, you gotta find something else to occupy your interests, I think.

**BAEZ:** For the most part, I think it's pretty bad. If it were possible for a real school to be in existence, I think it would be good. But I don't think that there's much to learn in an educational institute as they stand.

**INTERVIEWER:** Most colleges don't teach anything except to be like everybody else when they get turned out of college and go stumbling through life. I think it's very rare that you really pick up much in college unless you really know exactly what you want to do, like be a doctor. And then, you know what you can stand to go through to be it.

**DYLAN:** People usually go through college to pick up experience. Right? That would be the main teaching. And what kind of experience do you really get in college?

**Academic Experience?**

**INTERVIEWER:** What about academic experience?

**BAEZ:** What do you think of academic experience?

**INTERVIEWER:** Is it not necessary to have it in life?

**BAEZ:** I don't think so. I think that is one of the reasons we are in the state we're in.

**DYLAN:** Everybody's smart, everybody knows a lot, everybody knows a lot of rules and they know what's wrong and what's right. But, you find that the people outside of it all, and who aren't bothered with it, less, are the people you really want to know. Those people who are unconnected with any kind of party or thing like that. You know what I mean?

**Better Not In College**

**INTERVIEWER:** Are you saying that you're better off not being in college?

**DYLAN:** I'm not saying that anyone should not be in college. I'm saying that everybody ought to find out where they are happiest. If somebody's happy in college, God knows I suggest stay there.

**BAEZ:** For the next 20 years.

**DYLAN:** I'm not trying to fool anybody. Like you've been through things that you haven't been through, or as you know things you just don't know. There are a lot of things. Anybody can stick up for people's rights, you know? But what are people's rights really? How do you look at somebody who murders 10 people? Do you want to execute him? Do you look at homosexuals? How do you look at freaks and midgets? How do you look at those people? They have rights, too, same as everybody else college doesn't teach you to be nice around.

**Viet Nam Policy**

**INTERVIEWER:** What do you think of President Johnson and his policy on Viet Nam?

**DYLAN:** I didn't vote for him.

**INTERVIEWER:** Did you vote for Goldwater?

**DYLAN:** I didn't vote for him either. I didn't vote.

**BAEZ:** I don't think anything can compensate for what's happening in Viet Nam.

**INTERVIEWER:** Did you vote for President Johnson?

**BAEZ:** No, I didn't vote.

**Political Affiliation**

**INTERVIEWER:** What do you consider your political affiliation?

**BAEZ:** I really don't think I would support any party as it stands. When you start talking about parties and platforms, the conversation disintegrates to practically nothing because they're just words. I really think so.

**DYLAN:** I consider myself a mathematician, a socialist mathematician. I deal in numbers.

**INTERVIEWER:** What do you advocate?

**BAEZ:** Oh, life.

**Abstract?**

**INTERVIEWER:** Isn't that rather abstract?

**BAEZ:** I don't think it's abstract at all. It's living, loving, moving, moving, singing, stroking, loving.

**INTERVIEWER:** What do you think of the North Carolina speaker ban law?

**DYLAN:** I'm not familiar with it.

**INTERVIEWER:** It states that no person who is a member of the Communist Party or who has ever been a member or who has pled the Fifth Amendment with regard to his political activities can ever speak on the campus of a state-supported college.

**DYLAN:** That's too bad. I think you should be allowed to hear anything or anybody that wants to talk. A lot of people don't believe that, they have reasons, to not let somebody hear something.

**Seeger Couldn't Appear**

**INTERVIEWER:** Malcolm X or George Lincoln Rockwell would be permitted to speak, but performers such as Pete Seeger would not be allowed to perform.

**DYLAN:** It's more or less, I think, tradition. May be they don't like folk music or something. It's too, that's all I can say. I don't know anything else about it. Like, that's the university's fault, that's the university's problem. You know, I don't know of anybody who can take care of that around the university.

**INTERVIEWER:** Thank you very much.

Rocky Mount Telegram,  
March 28, 1965





### Dylan to Perform

Bob Dylan, folk song composer and performer, will appear at Cornell in Bailey Hall at 8:30 p.m. March 20. Tickets will go on sale at the ticket office in Willard Straight Hall tomorrow.

Proceeds will be donated to the Cornell Campus Chest.

Cornell Daily Sun, March 8, 1965

### Dylan Performance Set for Saturday

Bob Dylan, folk-singer, songwriter and poet, will perform at 8:30 p.m. Saturday in Bailey Hall.

Sponsor of the concert is Campus Chest, one of the groups which sponsored Peter Paul and Mary this fall.

Dylan, noted for his "talk" singing style and his unique presentation, has given concerts at many colleges throughout the country. He has recorded several albums.

Cornell Daily Sun, March 17, 1965

## Dylan Sings To Packed Bailey Hall

The guitar-packing bard from Greenwich Village, Bob Dylan, entertained a sellout Bailey Hall audience Saturday evening with his unique and penetrating style of folk singing.

Presenting a comic image with his harness-attached harmonica dangling from his mouth, plus his jeans, boots and dishevelled hair, Dylan proceeded to demonstrate the versatility which has made him one of the most popular and sought after folk singers of our day.

Singing a good cross section of his repertoire, which ranges from the comical to the slicingly witty talking blues, to the tender and topical, Mr. Dylan left the listener with the impression that despite his comical vaudevillian presentation, he is singularly involved in all he says.

At 24, only a few years older than most of the audience and himself composer of most of the songs he sang, Dylan ought indeed be envied his perception and range of experience. His facility for jamming words together in what appears to be a random, rhyme-governed manner, but which upon examination proves to be a very sensible, sensitive and poetic arrangement, appears to be the trait which is most uniquely Dylan.

This disregard for the mode of expression and this refusal to let the intensity of his feeling be reduced by any conventional constraints is no doubt the reason why Bob Dylan has become the authoritative voice of a generation.

—Philip O'Dowd

Cornell Daily Sun, March 22, 1965



Ciro's Le Disc, Los Angeles, California  
March 26, 1965

FRANK SANNES'

Ciro's  
LeDisc

8433 Sunset Strip  
654-6650

BANQUET  
FACILITIES  
AVAILABLE

Tonight Thru Saturday

You'll be for

THE BYRDS

When You've Danced to Their  
New Sound!

CIRO'S  
Early  
Bird  
Delight

Served Only From 6 to 9 P.M. — RESERVATIONS SUGGESTED

COMPLETE DINNER FEATURING

- N. Y. STEAK plus
- 2 DRINKS of YOUR CHOICE plus
- COMPLETE SHOW & DANCING

AND  
ALL  
FOR  
ONLY

\$4<sup>95</sup>



THE BYRDS SET FOR CIRO'S LE DISC

Hollywood's most rapidly rising musical group will be "perched" at Ciro's Le Disc tonight through Saturday night. During this week only, Ciro's Early Bird Delight will be known as Early Byrd Delight, but contents will remain same. Meal will include N.Y. cut steak dinner, two drinks, complete show and dancing, all for \$4.95.

The Valley news, March 23, 1965





TEENAGE IDOL Bob Dylan joins teenage idols The Byrds in a Hollywood nightclub session. The Byrds have stormed their way to the top of the modern music business, and are the idols of thousands. Dylan is another soundmaker who rates among the nation's present favorites, and usually performs solo.

The Desert Sun, October 23, 1965



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CL 2372



BOB DYLAN VISITS THE BYRDS AT AN IN-PERSON PERFORMANCE: MIKE CLARK, DAVE CROSBY, GENE CLARK, DYLAN, CHRIS HILLMAN, JIM MCGUINN.

The Byrds: Mr. Tambourine Man, Columbia Records, 1965



IRVING GRANZ Presents  
**Bob Dylan**



**SAT. MARCH 27,  
8:30 P.M.**  
**Santa Monica Civic**

Tickets \$2.50, 3.25, 4.00 now on sale at and box off. (GL 1-4848), So. Cal. Music Co., 637 S. Hill (MA. 7-3789) and all Mutual Ticket Agencies.  
ASHES & SAND PROD.


Bob Dylan will make a concert appearance in Santa Monica Civic Auditorium at 8:30 p.m. March 27. At 23, Dylan reportedly has had more record hits in the folk field than any other song writer. His "Lemon Tree" and "Blowin' in the Wind" have been recorded by more than 25 artists and have sold more than 20 million records. The concert is being presented by Irving Granz.

The Los Angeles Times, March 7, 1965

**Bob Dylan Scheduled**  
Bob Dylan will make his annual Southland concert appearance tonight in the Santa Monica Civic Auditorium at 8:30 p.m.

The Los Angeles Times,  
March 27, 1965

IRVING GRANZ Presents  
**Bob Dylan**



**TONIGHT  
8:30 P.M.**  
**Santa Monica Civic**

Tickets \$2.50, 3.25, 4.00 now on sale at and box off. (GL 1-4848), So. Cal. Music Co., 637 S. Hill (MA. 7-3789) and all Mutual Ticket Agencies.  
ASHES & SAND PROD.

**SHADES OF  
BENJAMIN FRANKLIN!**  
Kathryn Golden and Arrla Anderson of Alta Loma got a real treat recently, courtesy of Kathryn's brother, Stephen, in the way of tickets to see and hear Bob Dylan, well known folk singer, when he appeared at the Santa Monica Civic Auditorium.

According to the girls . . . the audience was as captivating as the featured guest. Kathryn and Arrla noted all types of unusual costumes worn by those attending . . . bearded boys in tight jeans, girls in similar outfits wearing their hair hanging long and straight and no shoes. The most noticeable items were the Benjamin Franklin type square rimmed glasses worn by many and the popularity of the pince-nez.

We can well imagine the flabbergasted expressions on Kathryn and Arrla's faces as they observed the colorful audience.

The Cucamonga Times, April 8, 1965



Folk singer Bob Dylan will appear in concert due Saturday at 8:30 at Santa Monica Civic.

The Los Angeles Times,  
March 21, 1965

Concerts for this coming weekend include Bob ("Blowing In The Wind") Dylan at the Santa Monica Civic (27), Stan Kenton with guest soloist Mel Torme at the Music Center (29) and Ferrante and Teicher will strike up their grands at the Pasadena Civic (26). . . . The New Christy Minstrels

Cash Box, March 27, 1965

## Week of Fun Films, Folk Music And Humor Highlight Local Entertainment

It will be a big, big week of entertainment for Buc students. Kenneth Richter will show a brand new color film of Greece tonight at the Santa Monica Civic Auditorium. Athens, the Isle of Rhodes, and Corfu are among the picture's highlights.

The witty humor of Miss Phylis Diller can be seen at the Lazy X Theater in the valley. Her engagement will run through to Saturday.

\* \* \*

For a "wonderful" play with a "wonderful" story see "Wonderful Ice Cream Suit" at the Cor-

net Theater. Week night performances are held at 8:30 p.m. and Saturdays and Sundays at 8 p.m.

Unique, different, and a folk singer's folk singer best describe the one and only Bob Dylan at a return appearance at the Santa Monica Civic Auditorium. The Saturday 8:30 p.m. performance will give a chance to see the writer of such established songs as "Blowin' In The Wind," "Don't Think Twice," and "Fare Thee Well (My Own True Love)." Ticket prices range from \$2.25 to \$4.

\* \* \*

City College Corsair, March 24, 1965

### A SHORT TALK WITH A HUMAN DYLAN

(In one of our next issues we will be printing a complete interview with Bob Dylan. The following vignette conversation with Paul Jay Robbins was taped a few days ago and stands by itself).

ME: (PJR) Why?

BD: Because.

ME: Who?

BD: Me.

ME: What for?

BD: Them.

ME: How?

BD: The simplest way.

ME: A word to the fans?

BD: Astronauts.

ME: A word for the week?

BD: Weak.

ME: Sing Out and other folksy-bag mags call you to task for not being you...why are you not you?

BD: It's very obvious that

I am not me. I am

really Jim Backus.

I have no idea, really,

why they want to be so

down on me for being

Jim Backus in a wig.

I know a lot of people

that are really Presi-

dent Johnson in a

crash helmet when

they say they're

really Mickey Rooney

in a jock strap. But

they can't fool me.

Hey, I like being Jim

Backus in a wig.

ME: Is it significant that

Jim Backus - your -

initials are J.B., like

in MacLeish's play.

BD: I thought that was a

drink, is it a play?

I'll have to say, who's

MacLeish?

ME: MacLeish is a poet/

playwright-one of the better. He wrote J.B. as a contemporary allegory on Job.

BD: Job?

ME: Yes, Job.

BD: Job what?

ME: A job for free men

chained by belief.

BD: I never heard of Job,

only his daughters.

ME: Isn't it a groove to

get off all this non-

sense and have it pub-

lished just because

you're not you?

BD: It's fantastic, man! You

really dig America's

the land of opportuni-

ty.

Coming next week is a wild plunge into a phenomenon called "the Byrds", by Paul Jay Robbins. The Byrds are currently reorganizing conceptions of rock & roll, folk music and other frozen labels while playing at Ciro's Le Disc. They'll be at the Troubadour the 27th, 28th & 29th of April.

### Dylan As Dylan

Paul Jay Robbins

PART ONE

In Dylan's sixth album, which will shortly be out, he sings a major poem called "Desolation Road." One stanza has to do with Ezra Pound and T. S. Eliot sitting in the captain's tower arguing for power while calypso dancers leap on the deck and fishermen hold flowers. The image is relevant to any interview with Dylan, for it illustrates his basic attitude towards showplace words. It has to do with experiencing life, partaking of it unending facets and hangups and wonders instead of dryly discussing it. A typical Dylan interview is more an absurdist happening than a fact-finding dialog. He presents himself in shatterproof totality—usually a somewhat bugged and bored mode of it—and lets components fall out as the interviewer pokes at it. He's not tactful, he's simply aware of his absurd situation and the desperate clamor of folks who want to know how many times he rubs his eyes upon awakening and why.

I first met him at a promotion party thrown by Columbia Records in a highly selfconscious and slick hotel bar. The people were

incompatible with anything Dylan stands for and I ate and drank free goodies and finally saw Dylan enter. He didn't so much enter the party as forcibly indulge himself in it. My fingers were sticky with free barbecued rib sauce as I shook his hand and he was a warm and halated human being. We talked a while (during which we composed a brief interview which was later run in the Free Press) and made a date to meet the next afternoon for a taped interview.

That second interview worked beautifully. Dylan became a purely natural person, candid and friendly—with indignant exceptions. He is quite a nervous cat; his knee bobs like a yoyo, he darts at each sound, listens to all conversations at once, seems to enjoy doing more than two things at once. He is smallboned and very finely featured; he resembles an MGM idea of a Romantic Poet doomed by consumption. He speaks in a rambling chant of softspoken clip phrases. With brows raised and lids lowered, he leans forward into your words.

The purpose of the dialog was to get Bob Dylan down as Bob Dylan. I believe it was also his purpose. It

(Continued on Page 3)

is far too easy to suggest listening to his records to know where he is because much cannot come through songs. And the part which remains hidden is just that part, by definition, which his public wants to see.

Unwillingly, Dylan has been shoved or extruded onto the podium for all Hipdom. Being a person aware of his fallibility and fragmentary perplexity—as well as of his freedom and the significance of individuality—it is hard for him to speak with certainty and weight. He constantly qualifies and insists on his ephemeral subjectivity, constantly underscores his right to privacy and unimportance. In doing so, he communicates a certain insecurity about his desired position in the fuzzy texture of his prefabricated and other-imagined life.

The taped interview lasted about 1 1/2 hours. We stayed in his room and then went to the


Santa Monica Civic Auditorium with him. After the concert, we went to a party given by his agent. All during this time I became exposed to the incessant glumes of hungry folk who beset and nibble at him. It must be rare for him to shut the bathroom door without a voice cutting through. "Hey, why are you sitting there like that? What does it mean?"

Los Angeles Free Press, September 10, 1965



# Berkeley Community Theater, Berkeley, California

## April 3, 1965



**BOB DYLAN**

Saturday, April 3.....8:30 p.m.

berkeley community theater  
grove & allston way, berkeley  
admission: \$2.50, 3.00, & 3.75  
tickets: downtown center box office, san francisco  
sherman/clay box office, oakland  
campus records, berkeley

an ashes & sand production

**Bob Dylan** **SATURDAY**  
**APRIL 3, 8:30 P.M.**  
**BERKELEY COMMUNITY THEATRE**

Admission: \$2.50, 3.00 and 3.75  
tickets: Downtown Center Box Office, S.F.; Sherman/Clay Box Office, Oakland and Campus Records, Berkeley.

AN ASHES & SAND PRODUCTION

**BOB DYLAN**

8:30 p.m.

**SATURDAY, APRIL 3**  
BERKELEY COMMUNITY THEATRE

Admission: \$2.50, 3.00 and 3.75. Tickets: Campus Records, Berkeley, Sherman Clay Box Office, Oakland.

AN ASHES AND SANDS PRODUCTION

### On the Town

## The Singer Who Sells Out the Hall

Ralph J. Gleason

BOB DYLAN must surely be "one of the hottest properties in the entertainment field," which is the normal way of describing the economic phenomenon of his appeal.

Singers, artists, performers of any kind are people and they are also "properties" or "acts." The first has a life and the second has a box office rating. Dylan has a box office rating right now that is on a par with that of Barbra Streisand, Lawrence Welk and, maybe, Peter, Paul and Mary. What I mean is, he sells out the hall.

DYLAN'S CONCERT tomorrow night at the Berkeley Community Theater was sold out by Tuesday morning. That's what you call box office strength, especially since he had been in the Bay Area only last November for another sell-out concert at the Masonic. As a gauge of comparison, the Dave Brubeck, Cal Tjader, Buddy de Franco show scheduled for next Monday, has been going so badly at the Circle Star Theater that, if business hasn't picked up by today, there's a good chance it will be canceled. So Dylan is amazing.

At the end of this month, Dylan goes to England for concerts and as of right now — 30 days before his London concert — at Royal Albert Hall — that one is completely sold out. In addition, Dylan's concert that same weekend at the Manchester Free Trades Hall is also sold out. An extra concert has been scheduled for May 9 at Royal Albert Hall in London and the chances are that it, too, will be sold out.

RIGHT NOW, Dylan's new Columbia single, "Subterranean Homesick Blues" is shooting up the best seller charts and seems a cinch to break into the top ten of the Nation's biggest selling records.

What's going on here? A tousle-haired kid in a suede windbreaker, hoots of Spanish leather and a guitar and harmonica, fills a 3500-seat hall and established "names" do not.

Well for one thing, it's a revolution in show business, an unusual declaration for a kind of reality. I read it as a rejection of the Ed Sullivan show-Italian silk suit-show business image and as a rejection of the whole ambiguous culture, for another. Dylan says something. I mean he comes right out and says things. He's against things and he's for things and he's obviously real.

AN ASTUTE OBSERVER of contemporary social behavior in Southern California went to his recent sell-out concert in Santa Monica and remarked at the response.

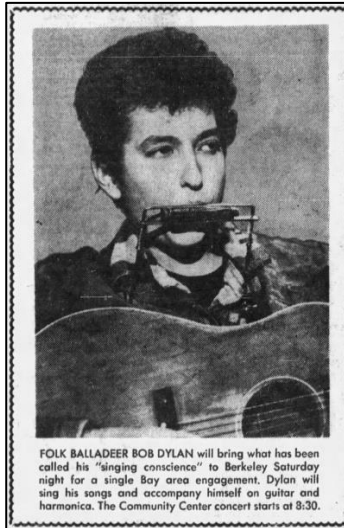
"Do those kids really assimilate the lyrics he sings?" my friend wrote me.

Well, all I can say is that in at least three high schools that I know of in this area, lyrics to Bob Dylan songs have been transcribed and used as the subjects for discussion in English classes. No other singer of any kind of song in my experience has had that kind of compliment paid him and I think it is indicative not only of the poetry of Dylan's songs, but of his importance as a voice.

He is taken seriously by his audience; there seems to me to be no question of that. I doubt whether or not the teen-agers who bought Peter, Paul and Mary's "Blowin' in the Wind" understood the words. I don't doubt that they understand the words of Dylan songs in general and when they don't, they get the message anyway.

I know of two teen-agers who spent hours playing and replaying "Subterranean Blues" copying down the words to it. "Look-out kids, don't matter what 'ya did," Dylan sings and the kids know he's on their side anyway. They don't need a weather vane to know which way the wind blows.

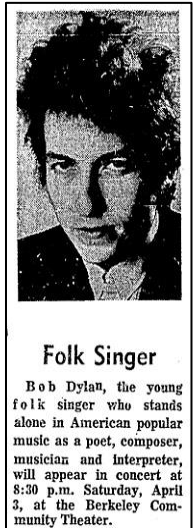
San Francisco Chronicle, April 2, 1965



FOLK BALLADEER BOB DYLAN will bring what has been called his "singing conscience" to Berkeley Saturday night for a single Bay area engagement. Dylan will sing his songs and accompany himself on guitar and harmonica. The Community Center concert starts at 8:30.



IN CONCERT — Bob Dylan, one of the most notable creators in folk music's history, will be heard in concert at 8:30 p.m. Saturday in the Berkeley Community Theater.



**Folk Singer**

Bob Dylan, the young folk singer who stands alone in American popular music as a poet, composer, musician and interpreter, will appear in concert at 8:30 p.m. Saturday, April 3, at the Berkeley Community Theater.

### On the Town

## Dylan's Songs--- Protest, Poetry, Love

Ralph J. Gleason

TIME ALONE will tell, of course, but right now the impact of Bob Dylan's verse, whether read or heard on albums or at his concerts, has a universal application to the problems of the world today as seen by the youth.

Last weekend's Berkeley Community Theater concert by Dylan — the hall was jam-packed, one of the biggest houses any folk concert ever drew there — impressed me once again with this flexibility in Dylan's work which puts him in the company of the great writers. Dylan lyrics, like the Bible and Shakespeare, produce quotations instantly for almost anything you wish.

"I TRY to harmonize with songs the lonesome sparrow sings," Dylan cried out as he sang "Gates of Eden." It is this identification with the lonely, the lost and the misunderstood which makes him, Black Priest of disorganized revolution that he is, speak for his generation.

As the audience sat there, the news of recent weeks still echoing in its mind, the Selma march, the acceleration of the Vietnam confrontation, the murders in the South, Dylan's chains of flashing images were like a gospel preacher's parables. Dylan, like all the heroes of this new generation, like Lenny Bruce, for instance, is delineating a highly moral position. Both Bruce and Dylan imply a position that is essentially primitive Christianity, though Dylan has added a Luddite war on machinery.

DYLAN'S PROGRAM at this concert consisted of an astutely selected group of his own songs, interlacing his protest songs (which are never mere polemical screams but poetry, every time) and his love songs.

The performance was deceptively casual, his stance deceptively self-critical. There is, really, very little relationship between Dylan and the tradition of American folk performers like Woody Guthrie and certainly none between Dylan and his contemporaries. He is sui generis, alone and unique and a seething wellspring of creativity.

I think it is only fair to point out that he has already — and he is not yet 25 — written more successful songs than any but the Broadway show tune creators like Gershwin and Porter. Most balladeers from the folk side of life produce a tune or two or six but Dylan can indulge the supreme conceit of choosing which dozen of his own good ones to perform at a concert.

HIS ARTISTIC image seems to me to be growing clearer with time. Just as his first albums were tentative excursions in several directions, so have his concert appearances been, until now he strikes me as combining most of the influences in this mass society into one multi-faceted personality, now reflecting Chaplin, now Harpo, now the Beatles, now High Noon, now Woody Guthrie, now callitwhat you will.

No singer-performer outside the Broadway-show business-night light syndrome has ever attracted such passionate followers as Dylan has. He is a star figure in this star figure encrusted age. Older listeners, hearing him for the first time, are struck by the lyrics, doubt that the youngsters really "understand" the lyrics (meaning, they don't think kids are as smart as they are) and think the music is secondary.

The next level of reaction is to discover that tunes like "Mr. Tambourine Man," "Ramona," "All I Really Wanna Do" and "It's Alright Ma" stick in your head as tunes days after you've heard Dylan sing them.

Dylan draws from many areas, from the folkniks who want him to hew to their preconceived image ("why were there no new tunes?" one of them asked Saturday night), from the political dissenters who sense an important spokesman and now from the great teenage audience which knows the adult world not only misunderstands it but cannot ever understand it and believes that Dylan does.

ONE OF THE MOST striking things about Dylan's performance Saturday night was his failure to sing two particular tunes. He is an artist who has written one of the great hit songs of the decade, "Blowin' in the Wind," and himself has a current smash hit, "Subterranean Homesick Blues," and he did not sing either of them at his concert! I simply cannot imagine anyone but Dylan doing that. And he didn't have to. His Berkeley concert was a sellout and triumph without them.

San Francisco Chronicle, April 7, 1965



# King of Folk Music Draws Full House

By RUSS WILSON

Bob Dylan, the king of topical folk song writers and one of the most popular singers in this realm, still is on the way up.

Conclusive proof of his growing renown came at his Berkeley concert Saturday night. Not only was every one of the auditorium's 3,200 seats plus an additional 100 chairs in the orchestra pit occupied, there were dozens of persons outside the hall offering to pay a premium to anyone who would sell his ticket to the concert.

Dylan's first Bay Area concert, Feb. 22, 1964, drew 3,100 listeners to the same auditorium. Last November he filled the San Francisco Masonic Auditorium, which seats about 3,000.

## PRODUCES OWN CONCERTS

The tremendous following the slender 24-year-old singer has attracted since he came to notice in New York in 1961 has had its effect on him. For one thing, he himself now is producing his concerts rather than being booked by local entre-

preneurs. Besides attesting that he is an upper echelon show-biz "attraction" this also brings him more money.

On stage, his appearance and presentation also show changes. The dark, wrinkled pants have been replaced by tailored blue trousers and the green shirt, open at the neck, by a neat light blue number that was buttoned. The leather boots and jacket and the tousled hair still remain.

## FEW SHY SMILES

From the moment he began singing, at 8:45 p.m., Dylan went through his repertoire with celerity and sureness. There were few of the shy smiles and spoken comments that were a notable part of his first concert here. To some listeners, this lessened the rapport.

With Dylan, however, the big thing is his songs—those inspired, original and at times searingly intense probings into and commentaries upon contemporary life. He sang several new ones, including the spirited "Mr. Tambourine Man" and the imagery-rich "Gates of Eden."

There also were such Dylan standards as "The Times They Are a-Changin'," "The Lonesome Death of Hattie Carroll," "Talking World War III Blues," and "With God on Our Side."

Several humorous songs provided fine balance.

Dylan's voice seems to have improved a bit though it still is highly personal. As usual, he accompanies himself on guitar and harmonica, both of which he plays like a practiced amateur.

# Sarah Wins Triumph in S.F. Show

Making her first night club appearance here in several years, Sarah Vaughn scored a personal triumph opening night of her current engagement at

Oakland Tribune, April 5, 1965

# UCB Bob Dylan Concert Demonstrates Awareness

By BRUCE GRIMES

Long hair, shades, sandals, pervers, and pseudo-intellectuals — you saw everything and every kind. True, it's

## UCD Students Featured in 'The Mikado'

"The Mikado," Gilbert and Sullivan comic opera produced by a community organization, The Davis Art Center, opens 8:15 Thursday, April 29 at the Senior High School auditorium.

This will be the fifth in as many years of the Savoy operas to be led under the baton of Walter Cothary. It is the fourth in the series to be sponsored by the art center.

In the cast are experienced performers from the last three shows. They are Elinor Barnes, Ernst Biberstein, Bob Cello, David Griffiths, Amy Patten and Roland Sanchez.

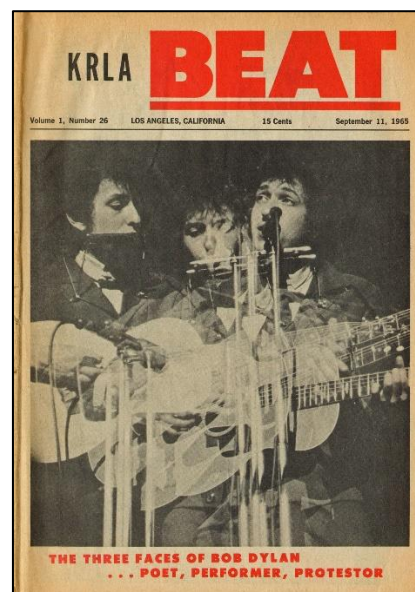
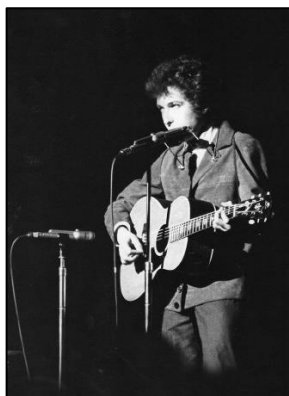
David Mason is stage director; Bridget Griffiths is costumer, and Ernst Biberstein is supervisor of production.

In addition to that of April 29 there will be evening performances on April 30, May 1, 6, 7, 8, and also a matinee

Berkeley, but there are 27,000 at that University and only 4,000 were in the Berkeley Community Theater a few weeks ago. Where was the main core of the campus? Why only the "beat" element at this concert? This man, Dylan, had the entire audience in a trance for the short time he was on the stage. People begged for more as the young singer, who looks like a fugitive from a Code-10 advertisement, graciously did three encores.

This poet in minstrel garb should be heard by everyone and not just the above mentioned click. Sure his voice doesn't match that of a Robert Goulet, but his comments on society surpass those of any philosopher of the contemporary era. Just take a listen to World War III Blues, Corrina, Corrina, Subterranean Homesick Blues, or The Times, They Are A-Changin', and you will feel a new awareness of your surroundings. This man is speaking for the youth of today when he says, "You don't need a weatherman to tell which way the wind blows." Dylan is an experience and should be seen by those who realize the banalities of our environment. Those times ARE a-Changin' and let's hope we change with them.


The California Aggie, April 27, 1965





howie bateman presents

# Bob Dylan



**Fri., April 9 - 8:30 p.m.**  
**Queen Elizabeth Theatre**

## THE CLANCY BROTHERS


with Tommy Maken  
ALSO  
**JUDY COLLINS**

**Sun., May 9 - 8:30 p.m.**  
**Queen Elizabeth Theatre**

Prices \$2.00, \$2.50, \$3.00, \$3.50, \$4.00. Vancouver Ticket Centre, 630 Hamilton St.; All Eaton's Stores (charge them); Kerrisdale Travel, 2292 W. 41st.

"the greatest folksinger-poet of our time"

# BOB DYLAN



**Fri., April 9, 8:30 p.m.**  
**Queen Elizabeth Theatre**

Tickets on sale now, Vancouver Ticket Centre, 630 Hamilton St., MJ 3-3255; all Eaton's Stores (Charge Them); Kerrisdale Travel Ltd., 2292 W. 41st Ave. Prices: \$2.00, \$2.50, \$3.00, \$3.50, \$4.00

"The greatest folksinger-poet of our time"

# DYLAN

**BOB DYLAN**

**BOB DYLAN**

**Fri., 8:30 p.m., Q.E. Theatre**

Tickets \$2.00, \$2.50, \$3.00, \$3.50, \$4.00—Vancouver Ticket Centre, 630 Hamilton St.; all Eaton's Stores (charge them); Kerrisdale Travel Ltd., 2292 W. 41st Ave.



# BOB DYLAN

folksongs

**fri. april 9-8:30 pm. q.e.theater**

TICKETS NOW ON SALE: 200 250 300 350 400 \$ VANCOUVER TICKET CENTER, 630 Hamilton St. MJ 3-3255. KERRISDALE TRAVEL 2292 W. 41 or any EATON'S Department stores (charge them)

*A Howie Bateman Presentation*



## What's on



**JIMMY JAMES**  
... at Isy's

elisco Opera will take place at the Playhouse Theatre Sunday at 2 p.m.

The Vancouver Symphony Orchestra will give a concert at the Queen Elizabeth Theatre Monday at 8:30 p.m.

Under a program entitled "Musica Da China," the West Vancouver United Church will present music for brass, organ and voices on Wednesday at 8:30 p.m.

The proposed Metropolitan Philharmonic Orchestra will hold its first rehearsal at the Grandview Community Centre, 3550 Victoria Drive Thursday at 7 p.m.

Folksinger Bob Dylan will perform at the Queen Elizabeth Theatre Friday at 8:30 p.m.

## Bob Dylan—wanderer

Folk poet Bob Dylan, at 28 the best in his field, will appear at the Queen Elizabeth Theatre Friday at 8:30 p.m. Below is part of his story—in his own words.

Somewhere's back I took the time to start playin' the guitar  
Somewhere's back I took time to start singin'  
Somewhere's back I took the time to start writin'  
But I never ever did take the time to find out why  
I took the time to do those things—when they ask  
Me why an' where I got started, I gotta shake my head  
an' weave my eyes an' walk away dumb-bounded  
I can't tell you the influences cause there's too many  
to mention an' I might leave one out  
An' that wouldn't be fair  
Woody Guthrie, sure  
Big Joe Williams, yeah  
It's easy to remember those names  
But what about the faces you can't find again  
What about the curves an' corners an' cut-offs that  
drop out a' sight an' fall behind  
What about the records you hear but one time  
What about the coyote's call an' the bull dog's bark  
What about the tom cat's meow an' "milk cow's moo"  
An' the train whistle's moan  
Open up yer eyes an' ears an' yer influenced an' there's  
nothing you can do about it.

sponsoring one performance of the Vancouver Playhouse Theatre's production of "Stop the World—I Want to Get Off," at Kamloops High School Monday at 8 p.m.

The same show will be seen at the Community Theatre in Kelowna Tuesday at 8 p.m., where it has been sponsored by the University Women's Club of Kelowna.

Tom Kerr will speak on aspects of the theatre at a meeting of the Community Arts Council at Vernon on Monday.

—Some Shakespearean Parody

day through April 10, comedian Jimmy James and accordionist Ricki Mann.

Marzo Polo: South American vocalist Bertha Dupuy and The Los Gatos, a comedy acrobatic act.

**Museums**  
Maritime Museum: Model of passenger steamship Delta Queen, made by Harry Cook of Naney.

**Lectures**  
"Collecting for a Public Art Museum," is the title of

## this week

**Galleries**  
Arti Domo, 1144 Burrard: Paintings by current international artists and poetry by Muir and Russell.  
Arts Club, 1181 Seymour: Retrospective exhibition of paintings by Nancy Blake-well.  
Art Emporium, 2956 Granville: Wildlife show by Hugh Menahan.  
Burnaby Art Society: An exhibition of flower paintings entitled "Bouquet," at Burnaby Public Library.  
Columbia Gallery, 1147 Burrard: Graphics, prints and side screens by gallery artists, and local water-front scenes in oils by Denkan.  
Danish Gallery, 8757 West Fourth: H. E. Elliott's Seventy-fifth birthday ex-



**BRENDA LEE**  
... at the Cave

## Best night for years and 900 missed it

By THE MUSIC MAN

Bob Dylan, a poet who calls himself a folksinger, gave what is probably the most moving concert of popular music for years in Vancouver Friday night.

Most surprising aspect of the evening was that the Queen Elizabeth Theatre, where he performed, was less than two-thirds full.

The 900-odd people who denied themselves the price of admission missed an opportunity to see and hear a writer of verse that is at once homely and deeply moving.

Dylan, a lean and cherubic-looking 24-year-old, writes original songs which are uneven as poetry, but which have imbedded in them images so vivid that they fairly explode with familiarity.

His best pieces have the vitality and grace of Dylan Thomas combined with the conversational homeliness of Robert Frost.

The central theme of Dylan's work is, however, a paradox. He has a burning concern for freedom, but a freedom from the commitment of entangling personal relationships.

And no poet who wants to command a lasting place in literature can afford to leave such a major paradox unresolved.

For this reason, Dylan bears watching. The only barrier which seems to prevent him from exploring the profoundest areas of the human experience is a sense of compassion.

Dylan's abilities as a poet completely obscure his deficiencies as a technician and a practiser of stagercraft.

He has a twangy, nasal voice reminiscent of Woody Guthrie, another folk poet, and he refuses to offer any comment whatsoever to the audience between songs.

None of this seemed to disturb the youthful audience who came to hear him. They were there to see a modern-day hero who speaks forcefully and loudly to them about their own uncertainties and fears.

... Question of the week for the Immigration people: will the bodyguards who accompany folk singer Bob Dylan EVERYWHERE, be permitted to carry their black bull whips across the border when they arrive here for the folknik's QueenE concert Friday? ...

● Concern for the Bob Dylan show tonight. Ticket sales have not been exactly frenetic, and Bateman is the promoter of this event, as well as publicist.



## WHILE PICKETS POUND OUTSIDE

Dylan Dug by His Own,  
Not So by 'Out' Critic

By JACK RICHARDS

Bob Dylan has one thing going for him at least.

At any time, he can get his hair cut, put on a suit, take the mouth harp away from in front of his face, burn his guitar, and live quite respectably on the money he has made.

Why doesn't he?

Dylan revealed his ultimate reason against the world he makes a good living in for 1,800 odd souls (and I use the phrase advisedly) in the Queen Elizabeth Theatre Friday.

## MAJESTIC NOSE

It proved to be a nose of majestic resonance through which he sang, in uncertain tones, songs he must have written himself.

He backed these sounds with a rhythmic, monotonous thumping guitar and a raucous, tuneless mouth harp. Sometimes he quit singing and just let the instruments take over.

His songs were songs of pro-



BOB DYLAN

... through the nose

test which came vaguely through a jumble of ungrammatical and often nonsensical bad rhymes.

But it was obvious the "in"

crowd which attended was with him all the way.

Some of the "in" crowd was out, too. There were pickets in front of the theatre for a rally on Viet Nam, supporters of the freedom marchers in Selma, Ala., and a declaration Queen Elizabeth manager Ian Dobbin is unfair to coffee houses.

There were others of the anti-establishmentarianism group who were just out for a walk in the spring air, or so it seemed.

Dobbin drew his pickets by refusing to let a coffee house advocate give away half-price coupons in the theatre lobby.

All of Dylan's songs were too long by half. They seemed endless at times.

## LATE START

He started his show 15 minutes late and finished early which proved a blessing in both cases.

Even Howie Bateman left as soon as the box office closed.

"Never again," said Bateman, step-father of folk singing in Vancouver, "will I ever again bring this type of fad singer."

I'm with him.

## Tonight's TV Schedule

(Save Friday's Leisure for Full Weekly Schedules)

Channel 2 Channel 4 Channel 6 Channel 8 Channel 12

The Vancouver Sun, April 10, 1965

despite reports to the contrary, H. Bateman did not lose \$s on his Bob Dylan production here; he made money, his second victory of the year. Now all he has to do to keep winning is convince Trini Lopez to cancel his contract to play here in June, on the same night, Bateman has noted with some apprehension, that Harry Belafonte is booked /

The Vancouver Sun, April 15, 1965

## Poet 'Maligned'

Editor, The Sun, Sir —  
A comment on Mr. Richards' coverage of the Bob Dylan show the other evening.

I feel the critic's views indicated not only ignorance of the subject, but also an unwarranted blanket rejection of anything Dylan might have had to offer.

However, don't get me wrong. I do not believe Dylan is a good instrumentalist and he is certainly not a good singer. But the fact remains — he has been hailed as one of the greatest "folk-poets" of modern time.

I think my point can be summed up by Dylan himself, who, in speaking of those who would either accept or reject him without thought, said:

"I'll not stand naked under unknowing eyes,

"It's for myself and my friends my stories are sung."

REX EATON

5968 Collingwood

## 'Rare Experience'

Editor, The Sun, Sir —  
Such a pity, you sent Jack Richards to review Bob Dylan. His ignorance of his subject is as questionable as Howie Bateman's tasteless comments and behavior. Through them one becomes painfully aware of the reasons motivating young people to rebellion and extreme.

It was a rare experience to be with such a well-behaved and appreciative audience. Their individuality was heartwarming to this middle-aged matron who also "digs" Dylan and attempts to swim against the tide in our present day morass of conformity.

Bob Dylan is his own man. He has no need to disguise his natural person with barber shears and monkey suit. His message is loud and clear to those with open eyes and ears and minds.

How are we ever to tolerate racial and religious differences if we cannot accept each others' variations, nor allow our children to blossom in the climate of their choice. Mr. Richards and his 'in' group need a Sabbatical in Great Britain, where the measure of a man is his level of eccentricity.

(Mrs.) BETTY TESSANO  
Burnaby

GOTTA FINISH THIS SHOW

Folksinger Dylan, Epitome  
Of The 'Angry Young Man'

By LIONEL WOOD

Bob Dylan cannot be described solely as "folksinger and composer".

At his performance in the Queen Elizabeth Theatre in Vancouver last Friday night, the slight, anemic-looking, bushy-headed 25-year-old presented himself as the epitome of "the angry young man".

After seeing him in person, one is convinced beyond doubt that his recordings are those of a person who has the sincerest convictions on the protesting of social injustices.

He made the audience feel the weight of his words without being over-emphatic or melodramatic. His keynote was subtlety. Vocally, Dylan is Dylan. His voice has a whining quality, and can be softly rugged, but at any level of expression is distinctly individual.

The format for his self-composition shows no signs of any slick or formal musical technique. He plays the guitar with simple but strong appeal, which is kept well in balance with that of the lyrics.

The audience gave the biggest hand when he sang "With God on Our Side", a composition depicting the irony of soldiers on both sides of a battle, having guns in their hands, and God on their sides. This song is also recorded by Joan Baez, who is a close friend of Dylan.

His style has also affected some of the British selection written by John Lennon, who

has also been acquainted with him. Backstage at intermission he told me he was too weary to answer any questions.

"All I gotta think about is the next part of the show," he said.

I myself think that anything he could possibly tell me, is already being said by his records.

Volley Ball  
Boys Tried

By JANICE ENGENDEN

In high school sports, Nanaimo district secondary schools' senior boys' volleyball team placed 13th in the Kelowna championships run off April 2, 3.

It was Nanaimo's first try in the new "power" volleyball, and the local boys deserve credit for their effort. Nanaimo held a 6-4 lead at one point in the two out of three series against Maple Ridge, but lost 12-7 in both the second and third games.

In the Mid-Island tournament the local team was runner-up to Victoria High, the new B.C. champions.

Team members are Jim Burr, Bob Curmison, Bill Childers, Leo Boer, Dieter Leimann, Ron Mason, Dan Blank, and Gary Bain.

NDSS Girls Do Well  
At Music Festival

By CHERRIE LIEBCH

Eleven music students at Nanaimo District Secondary school under the direction of Mr. P. O'Shaughnessy have formed an Ensemble group this year.

These girls entered two numbers in the Upper Island Musical Festival last week — "June is Rusty Out All Over," for which they received a mark of 82 and "Barcarolle," for which they were rated 84.

The girls have practiced for about four weeks in preparation for the festival. When there wasn't enough support to form a complete choir these few interested students got together to form an ensemble.

The also section includes Jane Neville, Val Telford, Judy Benson, Rena Bishop and Brenda Meyers who harmonized with Joan Johnson, Carolynne Campbell, Yvonne Harwood, Leanne Edwards. The group is accompanied by pianist Marie Martin.

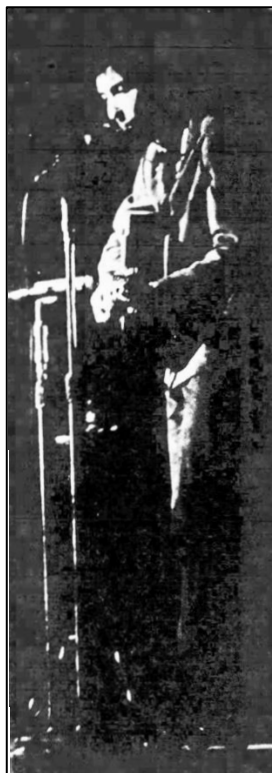
TWO DANCE BANDS JOIN  
TO FORM ONE LARGE ONE

The ever-popular Chancellors dance orchestra has taken on added stature which should prove highly entertaining for the Kwantlen Club-sponsored Teen Dance devotees.

Announcement was made over the weekend that the Shandells will now combine their talents with the Chancellors. Three ex-members of the Shandells, Alan Reimer, Greg Shupe and Jim Black, have joined forces with the Chancellors and the augmented orchestra will make its debut at the Nanaimo Civic Arena Saturday, April 17, where it will play for the scheduled Kwantlen-sponsored Teen Dance. Additions bring the orchestra up to eight pieces.

KNOW NANAIMO  
Prideaux Has  
Young People  
Plan Sunrise  
Service Here

The Daily Free Press, April 12, 1965



Sir— . . . I would have him know that among the few greasy-haired, burlap-clad weirds in attendance, there were also numerous black-suited businessmen, well-scrubbed high school students, and middle-aged spinsters.

This same audience brought Bob Dylan back for an encore, and begged for more, while Richards states it was a blessing that the folk singer arrived late and left early.

Critic Richards undoubtedly wanted to get home and watch the Beverly Hillbillies — something he can understand.

J. A.






JOAN BOB

BAEZ/DYLAN

IN CONCERT



PUBLIC AUDITORIUM - ON STAGE

FRIDAY, APRIL 23 8:30 P.M.

Prices: \$5.00, 4.00 3.00, 2.00 J. K. Gill and Stevens Jewelry Box Offices open April 12

MAIL ORDERS TO PARAMOUNT THEATRE - ENCLOSE SELF-ADDRESSED STAMPED ENVELOPE

## Baez, Dylan Inspire 3,500 Portland Fans

By JACK BERRY  
Amusement Editor, The Oregonian

Thirty - five hundred freedom lovers, gathered in the Public Auditorium Friday night, rejoiced with a couple of the most attractive heretics in the history of dissent.

It was Joan Baez, Bobby Dylan and their fans, an altogether satisfactory crew (someone else will have to talk about income tax.)

Joan looks like a moony Spaniard's fondest dreams of beauty and Dylan... well he's itchy in an ingratiating sort of way. They sang together and apart and apart together.

The first selection, "The Times They Are A-Changing," contains the line "don't criticize what you don't understand." It's a nice sentiment but impractical. If Dylan subscribed to it his songs would be considerably less brash; and that would be unfortunate.

### Songs 'Strange'

Dylan's songs are strange, fascinating creatures. Melodically simple, they are shaped with hypnotically repetitive figures upon which verse after slapdash verse of almost rhymed comment is stacked.

A tune called "It's Alright Ma, It's Only Life—Ho! Ho! Ho!" provides a list of religious fetishes and concludes something like this: "It's easy to see without looking too far that nothing much is sacred—even the President of the United States some times has to stand by himself naked." That's called illustrating your point.

He delivers his piece rocking slightly back and forth with his head—almost feminine features under an almost artful snarl of hair—moving to the side in emphasizing punch lines. Terminal phrases are also stressed with a hill-billyish, upward inflection.

So much has been written about the singing of Miss Baez that I'll content myself with another statement of amazement about how such a lovely voice can surge so mightily.

In a black velvet dress with white lace on cuffs and throat, she made sense out of a quirk a well known trumpet player has. He pays pretty girls just to sit in a chair and let him look at them.

The duet singing was just

all right. The two obviously care for each other and mutual deferring makes for mutually meek singing. One song, a version of "Railroad Boy," was interesting, though. They both sang harmony. The melody existed in between both their parts.

Miss Baez was most affecting with one of the songs of the Movement—"Oh, Freedom"—and the traditional ballad "Silver Dagger." Her line, in "Copper Kettle," that goes, "I ain't paid no income tax since 1792," drew a predictable chuckle.

Dylan was perhaps best on a song which said some harsh things about our nationalistic self-righteousness. It was applauded throughout by the young audience. The kids are engaged. Another of his lines sticks in my mind: "Money doesn't talk, it swears."

The two concluded with a duet which was one of the most wholesomely naughty songs I've ever heard.

## Billboard Stars Festival Court

Likenesses of all 12 Rose Festival princesses, in the order of their selection, will be posted again this year on an outdoor bulletin at E. Burnside and 12th Avenue, through the courtesy of Lloyd Center merchants and Foster & Kleiser Company.

As each princess is selected, her photograph will be transferred to a large oval print approximately 4½ feet high, which will be mounted in a frame on the outdoor billboard.

Approximately four days are required from the time the princess is selected until her photograph is finished and the print made for the outdoor board.

## Puppet Show Due

The Playbox Players will stage a "Jumble" at 2 p.m. Saturday in the student union at Reed College.

Both puppets and players, including Paige Long, Steve Smith, John Rausch, and Gary Robinson, will participate in the show.

J. J. PARKER'S 620  
OFF BROADWAY SW SALMON

Oregonian, April 24, 1965

Our review of the Joan Baez-Bob Dylan concert produced some peevish mail. This in reply. By referring to the audience as "freedom lovers" we did not intend any statement about the politics of either Miss Baez or the audience. Both she and her fans have been closely associated with the civil rights movement. On the ideal level, at least, civil rights are not a matter of partisan politics. Also, the statement "they are engaged" referred to the involvement of young people with issues. I have no information about romance in folk singing circles.

Oregonian, May 6, 1965

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and

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## Enthusiastic Audience Greet Singers Here

By MERRILY SCHARPF  
Journal Staff Writer

Somewhat surprisingly, a generally clean-cut young crowd estimated at 3,500 (a full house) enthusiastically greeted folk singers Joan Baez and Bob Dylan Friday night at The Auditorium.

With the majority of their songs geared to protestation of current social injustices, the twosome wended its way through an interestingly off-beat two hour program.

Bob Dylan, who has been described as "a cross between a choir boy and a beatnik," projects such a pitiful image with his tassled mop of hair. His compositions seemingly go along with his far-out, rebel-like appearance. The entire Dylan philosophy of life is rather fatalistic, with only a glimmer of hope injected for sardonic contrast.

Bob Dylan was born in Duluth, Minn., nearly 23 years ago. He began playing guitar at the age of 10 and by 15 he had taught himself the harmonica. These two instruments provide his only accompaniment.

The young rebel's professional career began in Greenwich Village in early 1961. His

style is a conglomeration of country western, Negro blues, and folk music. His hero is Woody Guthrie.

Joan Baez also began playing the guitar and singing at an early age. She was drawn to folk singing in late 1958 when she made her initial professional appearance in a Boston coffee-shop. Her career zoomed following a concert at the Newport Folk Festival in 1959.

Joan has a clear, wide-ranged soprano voice.

Their rendition of Dylan's "World War III" song, as well as "It's All Right," and "With God By My Side" were especially smooth sounding.

Friday night's concert was one of five which the duo are making on a current tour. This one ended with the audience giving a standing ovation. Sadly, for the warmly responsive audience, their gesture failed to bring Baez and Dylan back for a second encore.

Following the performance, they reportedly were headed for an all-night protest meeting against American involvement in Viet Nam scheduled at the University of Oregon.

Oregon Journal, April 24, 1965

JOAN BAEZ, who usually doesn't bother to glamorize for her stage appearances, surprised her fans at The Auditorium last Friday night with her chic gown.

Miss Baez, whose magnetic skill with folksongs rendered with clear, sensitive vocals holds her audience spellbound, was accompanied here by Bob Dylan.

Some fans who attended this concert told me that Dylan's sloppy appearance was more than a match for some of the young adults in the audience who attended in shorts, dirty jackets, and were unkempt and unwashed.

Oregon Journal, April 29, 1965





WITH JOAN BAEZ: Bob Dylan, a big name in the world of folk-singers, will share the Center Arena stage with Joan Baez in a one-night stand April 24. The concert is a Northwest Releasing event.



**Folk-Concert**  
**Tickets on Sale**

Tickets went on sale today for the folk-music concert starring Joan Baez and Bob Dylan April 24 at the Arena.

The one-night stand is a Northwest Releasing event. Tickets are available at the Bon Marche and suburban box offices.

The Seattle Times, April 5, 1965



## Joan Baez, Bob Dylan Win Shouted Approval

By  
**JOHN HINTERBERGER**

Joan Baez and Bob Dylan, the highest expression and ideological mainspring of the contemporary folk-music scene, moved a full house at the Arena Saturday night to choruses of roaring approval.

The pair mixed traditional folk-music with Dylan's bitter-comic commentaries on today's mothers, lovers and politics.

Miss Baez is without doubt the leading stylist operating out of Washington Square and points South and West. Dylan's influence on the singers of this generation—and others to follow—is already in full motion.

Together, they present a concert of idea and sound that is part recital, part recitation and part rally.

The emergence of New York realism as a force in the popular-music field has been slow in coming. That quality of cynicism and the quick, hard laugh, which produced the hipster and the serious jazzman a generation ago, has finally been extended to juke-box familiarity.

Miss Baez and Dylan are its soundest representatives.

**THEIR MUSIC** demands participation. One cannot let the mind wander or passively wait for the lulling effects of melody.

Dylan writes a strident poetry that mocks even the music that carries it. One cannot "buy" the music and ignore the ideas in it; if you agree with Dylan's arguments, you like the music.

If not, his commentative music (short, choppy rhymes in nasal rhythms) challenges the complacent and bars the unconcerned.

They present a discordant appearance. Dylan's flowing hair and stark denims contrast with the soft, black velvet and white collar that frames Miss Baez. Musically, they contrast, too.

She is a masterfully controlled soprano with a purity of sound that almost aches the mind. He rumbles like a country balladeer, his lips half-open over a harmonica on a wire prop.

Yet, different as they are, they work well together. Loosely fielding cues, sharing the lead in picking up the long narrative verses,

they engage in a free-form expression that cannot be truly called a duet.

They are both at their best in solo renderings. Miss Baez' "Go Laddie Go," "Railroad Boy," "O Freedom" and "Come All Ye Fair Maidens" are a sensual delight. Her ringing purity strikes hard.

Dylan's sardonic discourses engage the intellect rather than the ear. His "With God on Our Side," "Dream of World War Three," "It's All Right, Ma" and "It's All Over, Baby Blue" draw a series of situations and conclusions—not unlike a political speech or a rally.

**DYLAN'S** effect on Saturday night's audience was quick and profound. No sooner would his twang cut down an icon than the full house broke into applause. Not after the song, but during. He strummed a holding pattern till the response subsided and resumed his rhyming dialectics.

Dylan, 23, is a folk poet at a tender age. His verses figure in the repertoire of other folk groups. Peter, Paul and Mary's recording of his "Blowin' in the Wind" had national impact.

Their appearance here had apparent impact, too. A public speaker sounding similar phrases may win nodding approval. But a clarion soprano and two booming guitars chanting cries for social equality are emotionally provocative.

Commanding allegiance, they are the sweet and sour planks of which barricades are made.

**Franciosa in 'Beddoes'**  
**HOLLYWOOD** — Tony Franciosa will star with James Garner and Melina Mercouri in "Welcome, Mr. Beddoes," suspense-comedy to be filmed in Lison.

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## review

**BOB DYLAN at Sheffield**  
by Dan O'Neill

THEY gathered on the grime-encrusted steps of Sheffield's City Hall, blue-jeaned, bearded, many of them Jesus-haired, and they radiated a religious fervour suggesting they might have been happier feet-stomping at the River.

They were waiting patient and brooding an hour before time for the second coming of Bob Dylan, their singing Messiah. It wouldn't have been surprising had someone called, successfully, for a march to Aldermaston; many of them looked as though they had just returned anyway.

Dylan, 23 years old, a walf at £85,000 a year in the world of modern music, appeared in England last May for the first time and every seat at the Festival Hall was sold. For the 3,000 who filed ecstatically into the City Hall last night, life since then, it seems, has been poor and barren: "We can live again tonight," said a youth who walked with two friends from Doncaster, "because Bob Dylan's back and we're swinging again." It is a profitable return; Dylan's eight concerts this spring are sell-outs and 45,000 people will hear him, said an associate feverishly computing the number of tickets sold on the back of an envelope bearing a Chicago postmark. Many of the 45,000 will be puzzled. Dylan's voice is not the voice of the traditional "popular" folk-singer, that tortured bleater of chain-gang reminiscences. His voice is a leer, a protest. It is harsh. It is nasal. But it is intensely and uncomfortably compelling, and is perhaps the only instrument that could match perfectly the vivid anguished lyrics that he creates.

He is a small man. Hair-erupting. Shabby, in jeans and jacket that might have hung yesterday in an army surplus store. And yet his presence dominates the hall and while he sings there is no interruption: every sad or scathing line is clear. Nothing much is sacred, he chants, nothing much is sacred in a world that has everything from guns that spark to flesh-coloured Christs that glow in the dark. No, nothing much is sacred at all. Politicians, the bomb, the voice of the bigot, all are contemptuously dismissed.

Dylan makes most "pop" satirists sound like refugees from some long-range workers' playtime. He is bitter in the below-belt style that was the hallmark of the chanting American protesters of the sit-in thirties. The men who said "they can't tie a can to a union man." He is above all a poet (a book of his lyrics will appear in August) of awareness, seeing his Guernica in the dead-red nigger-lynching world of today.

Money doesn't talk, it swears, trumpets Dylan. Oh obscenity, he cries. And the plaintive sound of so unlikely an instrument as the mouth-organ sighs through the hall, lonely as the sound of a hooting train at night across a prairie. There is no lonelier sound. There cannot be, it seems, a lonelier man than Dylan as he rasps his protest among 3,000. He is not so much singing as sermonising: his tragedy perhaps is that the audience is preoccupied with song.

So the bearded boys and the lank-haired girls, all eye-shadow and undertaker make-up, applaud the songs and miss perhaps the sermon. They are there: they are with it. But how remote they really are from protest marches, sit-in strikes, and scabs, and life.

The times they are a-changing, sings Dylan. They are when a poet and not a pop singer fills a hall. For this ultimately is what Dylan is. His singing, like the voice of the other Dylan, is a superb medium of interpretation and of emphasis. With his voice the lyrics are astonishing; without it, in print, they are poetry.

The Guardian, May 1, 1965

## ANNOUNCING A LIMITED SEASON OF CONCERTS BY —

BOB

DYLAN

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<b>SHEFFIELD, CITY HALL</b> April 30—7.30 p.m.—One performance only	17/6, 15/-, 12/6, 10/-, 7/6, 6/6. Box Office now open. Wilson Peck Ltd, 64-70 Leopold Street, Sheffield 1. Telephone: 27074. Postal, personal and telephone bookings acceptable.
<b>LIVERPOOL, ODEON</b> May 1—8.15 p.m.—One performance only	17/6, 15/-, 13/6, 10/6, 10/-, 7/6. Box Office opens April 10. The Box Office Manager, Odeon Theatre, London Road, Liverpool 3. Telephone: Royal 6361. Postal, personal and telephone bookings acceptable.
<b>LEICESTER, DE MONTFORT HALL</b> May 2—7.15 p.m.—One performance only	15/6, 15/-, 12/6, 10/6, 8/6, 6/6. Box Office now open. Municipal Box Office, Charles Street, Leicester, or Mr. A. Kimbrell, 38 Rugby Road, Hinckley, Leics. Telephone: Hinckley 3564. Postal, personal and telephone bookings acceptable.
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<b>NEWCASTLE, CITY HALL</b> May 6—7.30 p.m.—One performance only	17/6, 15/-, 12/6, 10/6, 8/6. Box Office opens April 10. A. E. Cook Ltd, Saville Place, Newcastle-upon-Tyne 1. Telephone 12638. Postal and personal bookings from April 10, telephone bookings from April 12.
<b>MANCHESTER, FREE TRADES HALL</b> May 7—7.30 p.m.—One performance only	<b>SOLD OUT</b>
<b>LONDON, ROYAL ALBERT HALL</b> May 10—7.30 p.m.—One performance only	<b>SOLD OUT</b>
<b>LONDON, ROYAL ALBERT HALL</b> Extra performance Sunday May 9—7.30 p.m.—One performance only	£1, 15/-, 10/6, 7/6, 3/6. Box Office opens March 29. The Royal Albert Hall, Kensington Gore, London, S.W.7. Gen. Manager: Mr. C. R. Hopper. Postal and personal bookings only, no telephone bookings acceptable.

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**GRAND CIRCLE 15/-**  
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SEAT Row **A** No. **78**  
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### Dylan in Sheffield

Sir,—Judging by the remarks made by Dan O'Neill in his review of the Bob Dylan concert at Sheffield City Hall ("Guardian" May 1), one gets the impression that he went to the concert with preconceived ideas about the looks and the behaviour of the audience, and described these rather than what he actually saw and heard.

To give the impression that Dylan's return to Britain had suddenly enabled 3,000 bearded boys and lank-haired girls to live again is, to say the least, misleading if not ridiculous. For a start, this description applies only to a minority of the audience, and one Doncaster youth is hardly likely to be a fair sample of the audience.

While I think Dan O'Neill's image of a traditional "popular" folk-singer as a "tortured bleater of chain-gang reminiscences" is rather strange, I do think his description of Dylan's singing is excellent, but I am sure that the majority of the audience was very aware of his protest against the injustices of this world, just as I'm sure they were amused by his reference to Donovan. To say that the audience missed the sermon put over by Dylan is to forget the reason so many young people appreciate his singing. If it were not for his brilliant lyrics, Dylan would never have built up such a large following and his eight concerts this spring would not have been a sell-out.

Dylan sings about life and the troubles that so often beset it, and I think that the predominantly youthful audience greatly appreciated the poetic way in which he puts over his and their fears and criticism: the fear of a nuclear war as shown in "Talking World War III Blues" and the criticism of injustice and nepotism in "The Lonesome Death of Hattie Carroll," provide two excellent examples.—Yours faithfully,

D. G. Kermod.  
31 Tasker Road,  
Sheffield 10.

The Guardian, May 6, 1965

## Dylan didn't do a thing wrong

FROM the moment he stepped on stage until the minute he left, Bob Dylan couldn't do a thing wrong for the hundreds of admirers who attended the first night of his sell-out tour at Sheffield City Hall last Friday night.

Wearing plaintive navy blue denim jeans and light brown boots with a black leather jacket over a grey sweater, he was on stage alone throughout his two-part performance. He had two microphones—slightly distorted in the first part but adjusted to perfection during the interval—one to sing into and the other for his guitar. He pivoted on one foot to play into the lower microphone when he wanted to bring the volume of the guitar up.

At his side was a stool, on which he had a glass of water and an assortment of harmonicas. He interchanged these in his harness. As he went along, he tuned his guitar and adjusted his fret stop. The audience was obviously well acquainted with his work, and loudly applauded during the opening bars of his better-known LP tracks. There were no introductions to start

either half of his performance, Dylan just running on the stage. The hall went pitch dark, only a spotlight picking him out.

He began with "The Times They Are A-Changin'." It was clearly apparent that he was nervous, for he seemed to sing it so fast that it was a wonder that he didn't run out of breath.

Talking was kept to the bare minimum, but his remarks were filled with humour. He had the house cheering, applauding and laughing while interpreting "Talking World War III Blues."

He changed the words from his recorded version to sing: "I turned on the record player. It was Donovan or something. I don't know who Donovan is!"

Apart from the surprise omission of "Blowin' in the Wind," all his popular numbers were included from "Don't Think Twice, It's All Right," "It Ain't Me Babe" to "All I Really Want to Do."

One of the highlights was "With God On Their Side," his moving controversial song dealing with politics, religion and war.

At one part, he peered into the darkness and said: "It's mighty quiet. Where are you all?"

The audience were attentive throughout, the silence during the numbers being broken only by the laughs his lyrics brought from time to time.

I could only uncover two faults. No programmes were on sale and Dylan only performed for around 80 minutes. Another singer or two or a group within the folk idiom would have been welcomed as support to add balance to the all too short but never to be forgotten performance.

GORDON SAMPSON.

New Musical Express, May 7, 1965





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One Performance Only, at 8.15 p.m.  
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LEICESTER

Sunday, May 2nd  
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BOB DYLAN

Presented by Arthur Kimbrell  
in association with Tito Burns

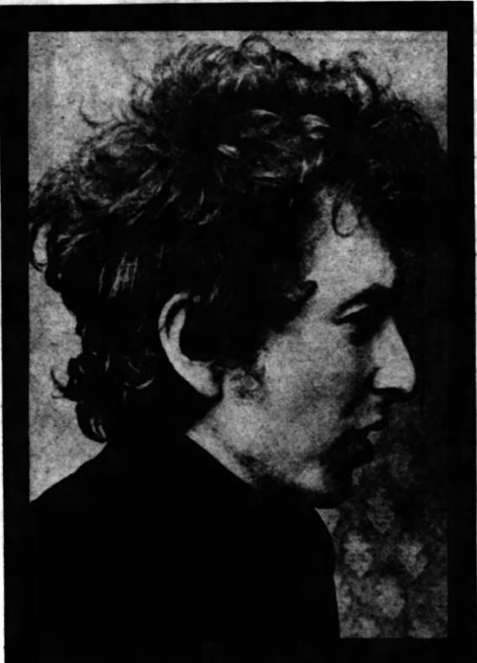
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STALLS 15/6

TICKETS CANNOT BE EXCHANGED  
OR MONEY REFUNDED



BOB DYLAN,  
Man With A Message



The words which follow come from a 20-year-old listener who "got the message":

Passing through hell is no laugh when your guide is Dylan.  
And it's no place for ladies.

Sing a song of Dylan, a bottle full of rye.  
Sad, angry, sorry, Dylan weeps for the world and we cry with him.

Alone on the stage, no one near.  
No sound except his guitar, songs.  
Harmonica and the nervous cough of A worried soul.

If he had chosen to sing all night  
We would have listened  
Even the Mods  
Listened and clapped their hands raw  
At the end. They heard the truth he was shouting.

Now he is gone far away to another pulpit,  
Now he goes away to preach.  
This is no way to live, he said.  
It isn't. This is no way to love.  
No. This is a bad way to end a world.  
Yes.

An irreverent patriot this who  
Loves his country and who talks  
Of a naked President. Wild haired  
He talks of God, the false head  
Of the given order, napalm, strontium 90  
And death.

Then he laughed, and the joke was good.  
So we laughed, too. The applause rang  
Round and round. He walked off stage,  
And came back to sing again.

TWO YEARS AGO a young musician with harsh songs to sing came to Britain. No-one wanted to know him, and in between club engagements he slept rough on Hampstead Heath, hitch-hiking his way around Europe.

Since then the cynical drone of his voice, coupled with his guitar and harmonica playing, has become the voice of an enquiring generation.

Bob Dylan is currently on a tour of Britain's biggest theatres and halls. The tour was completely sold out within a week.

On Sunday he came to Leicester, and for an hour-and-a-half, stood alone on the stage, shouting new gospels, while more than 3,000 pairs of ears soaked in the message.



ANNOUNCING A LIMITED SEASON OF CONCERTS BY —

BOB DYLAN

By arrangement with  
TITO BURNS

★ Please enclose stamped addressed envelope  
with all postal applications

SHEFFIELD, CITY HALL  
April 30—7.30 p.m.—One performance only  
17/6, 15/-, 12/6, 10/-, 7/6, 6/6. Box Office now open.  
Wilson Peck Ltd., 64-70 Leopold Street, Sheffield 1. Telephone: 27074  
Postal, personal and telephone bookings acceptable.

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LONDON, ROYAL ALBERT HALL  
May 10—7.30 p.m.—One performance only  
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The Royal Albert Hall, Kensington Gore, London, S.W.7. Gen. Manager: Mr. C. R. Hopper.  
Postal and personal bookings only, no telephone bookings acceptable.

TOWN HALL, BIRMINGHAM

BOB DYLAN CONCERT

by arrangement with Tito Burns

WEDNESDAY, 5th MAY, 1965,  
at 8.00 p.m.

LOWER GALLERY

10/6

C10

PLEASE RETAIN  
Tickets will not be exchanged or money refunded



Bob Dylan's concert

... at Birmingham Town Hall

By K. W. DOMMETT  
Birmingham Post Music Critic

THE usual standards of criticism are not to be applied to someone like Bob Dylan.

On purely musical grounds his guitar playing is elementary and his harmonica (or mouth harp) no more than an instrument for doodling with, but purely musical criteria cannot have any relevance in a performance which burns with conviction and transmutes the clichés of everyday into poetry.

I. I was doubtful whether this tousle-headed young man could engage even a largely captive audience on his own for a whole evening my doubts were completely overcome. The almost obligatory *Times* they are a-changin', with which Dylan opened, was tossed off almost as if he were anxious to dispose of the popular vote before settling down to the serious songs of the evening.

The first half was given over

largely to what may be called his "Protest" songs. *The Gates of Eden*, an intense parable of the visionary perfection, was followed after the intrusion of a leavening, beaty *If you got to go* (one cannot always guarantee the accuracy of these titles) by the bitterly ironic *It's all right, Ma*, which in a way typifies the whole attitude of those who are Dylan's disciples — "I've got nothing, Ma, to live up to."

One could go on trying to analyse why one is so moved by these songs without really getting very far. Suffice it to say that this boy—he is really no more—has the poet's power to open our eyes and to make us think of our little world anew. As he says in one of his most biting indictments, *God on our side*, "I can't think for you, you'll have to decide ... " But will we? It will not be Dylan's fault if we do not at least think again.

Lonely man  
in the  
spotlight

American singer Bob Dylan is only appearing seven times in Britain on his current, and first ever, tour. On Wednesday he appeared at Birmingham.

HE is a young man, and seems to be destined to carry a guitar around his neck as if it were the albatross of sea legend and he were committed to wear it in perpetuity.

From his chest sprouts a frame which holds a harmonica — chromium plated — against the brown leather of his jacket. With his denims and high-heeled cowboy boots the whole effect makes you wonder whether he put enough money in the parking meter by his motor-cycle.

This is Bob Dylan. The young American who has been called the sensation of the age, the biggest single artist since the early days of rock and roll, the biggest cult in the USA since the Beatles. A sort of folk Presley without the piano, bass and drums.

He walks into the middle of the bare stage and 2,000 pairs of hands spontaneously, religiously, erupt in welcome.

A spotlight pool around the two microphones — one to amplify the simple acoustic guitar — gives the figure an almost lonely and pathetic appearance as he sings the only number the whole audience can honestly say they recognise. But somehow "The Times They Are a-Changin'" doesn't sound like the English hit parade of only a few weeks ago.

For a minority

But Dylan is no hit parade cowboy. He has written songs that have become world famous (his "Blowing in the Wind" is typical of the man) and is respected by those who know. But until "Times" he was, vocally, the idol of only a minority.

He sings about life. Sometimes sad, sometimes happy, but always with a deep conviction and a belief that he is right. There is a sense of reverence about the whole proceedings. He has a message he is determined to put over and the audience listen in absolute silence.

They politely applaud as he opens a number the avid followers of the sect recognise and at the end they stamp, clap and shout for him to go on.

Dylan is big we are told. Dylan is good, and the rebel appeals to all. He will always be for the minority — but it will become a very large minority.

P. D.

The Citizen, May 7, 1965



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**SOLD OUT**

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May 10—7.30 p.m.—One performance only

**SOLD OUT**

**LONDON, ROYAL ALBERT HALL**  
Extra performance  
Sunday May 9—7.30 p.m.—One performance only

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The Royal Albert Hall, Kensington Gore, London, S.W.7. Gen. Manager: Mr. C. R. Hopper.  
Postal and personal bookings only, no telephone bookings acceptable.

CITY HALL,  
Northumberland Road, Newcastle upon Tyne, 1.

**THURSDAY, 6th MAY, 1965**  
at 7.30 p.m.

TITO BURNS  
presents

**BOB DYLAN**

AREA 17/6 SEAT J 3

Booking Agents: A. E. Cook, Limited, 5-6 Saville Place  
Newcastle upon Tyne, (Tel. 22901).  
This Portion to be retained.

Phillips Printers Ltd., Newcastle upon Tyne

NEWCASTLE CITY HALL, THURSDAY MAY 6th at 7.30 p.m.  
Tito Burns Productions Ltd. Present:

## BOB DYLAN

TICKETS 17/6, 15/-, 12/6, 10/6, 8/6, 5/6. A. E. COOK LTD. SAVILLE PLACE, NEWCASTLE (Definitely No Telephone Bookings, Sat.)

## The pure milk of folk music

A SLIGHT FIGURE in a black leather jacket and blue jeans walked on to the stage at Newcastle's City Hall last night, and with only the aid of a guitar and a mouth organ held a capacity audience enthralled for two hours.



BOB DYLAN, the American folk singer, parks in Grey Street, Newcastle, before a performance at the City Hall, last night.

Bob Dylan, High Priest of American folk song and unorganised protest, made his first appearance in the city before an audience predominantly teenage.

Folk singing has been increasing its enthusiasts in the past few years but only in the recent months, after the appearance of several folk songs in the hit parade, has it won favour with the pop fans.

It was Dylan's recent success in the charts, which was responsible for his appearance last night.

### MOVING

At last night's concert we were given the pure milk of folk music. It was a moving experience.

The words of Dylan's songs often border on the poetic and his musicianship is never less than expert. His songs deal with the madness of life and are laced with social undertones.

The audience greeted the end of every song with rapturous applause. Dylan used no gimmicks and few spoken words but let his songs speak for themselves.

Many went to the City Hall as keen fans of Dylan, the pop singer—a great many of the came away as enthusiasts of Dylan, the folk singer.

K.C.

I didn't see the Dylan concert last week, but colleague Eric Marshall did, and sends this word: "As one of the many thousands of Dylan devotees in the North-East I was delighted at the opportunity of meeting him when he arrived in Newcastle."

"But I had the misfortune of shaking his hand under circumstances I would rather have avoided. I'm a journalist, one of a race with whom Mr. Dylan obviously has an uneasy relationship, and the interview left much to be desired."

"I found him not as I expected—a friendly easy-going wanderer—but a tense, and even brittle young man not ready with the answers or rather, not prepared to give them."

"It was a perfect show at the City Hall, apart from a breakdown in the microphone system during the second half."

"The most staggering feature of Dylan was to me the fact that for one whose speech seems such a frantic search for words, he is so articulate in song."

"The meticulous use of words, the immediate joining of intellectual phrases and hip talk, make such colourfully constructed sentences, that the words could be spoken without music as prose."

### THE MEANING

"The songs of this 'confused' young man are definitive proof of his intelligence and my impression was that his audience were not listening only to the mouth-organ, plus guitar accompaniment, however expert, but to the meaning of the words that Dylan was singing."

"His songs, when not modern love songs, related to the kinky state of the world and its hypocrisy. The words of 'With God On Our Side' are particularly appealing."

"Dylan gives the impression that he is a young man of the present day confusion in the world, but as he sang, I got the feeling that he has the world figured just right, and consequently cannot be harmed by it."

"His attitude could be summed up with the title he put to one of his songs—'It's only me bleeding, ma, ho, ho, ho!'"

By the way, Marshall knows what he's talking about. He plays guitar and sings with a Gateshead-based folk group which has been going for several months.

The Evening Chronicle, May 15, 1965

## NOT O.K. FOR SOUND, THEY SAY

POP fans are complaining about the quality of the acoustics at the City Hall, Newcastle.

Several people who attended the Bob Dylan concert last Thursday evening have written to the Evening Chronicle. They say that it took six minutes to repair a broken microphone which went dead during one of the American folk singer's numbers.

Meanwhile, Dylan was forced to stand and joke with the audience.

### First prize

One says: "I have attended seven concerts at the City Hall, and each time there was something wrong with the electrical equipment. But Thursday night, took first prize."

Another says: "Is it right that many great artists should be subjected to this embarrassment, that they should be forced to stand on stage, within sight of their audience but unable to communicate with them?"

### Excellent

An Evening Chronicle reporter contacted the manager of the City Hall and asked him if he thought the complaints were justified.

He replied: "Our microphones are excellent. There is absolutely nothing wrong with them."

"It is not our fault that the microphone broke down. Some of the American artists, such as Dylan, use their own equipment, and if it breaks down, it's their fault."

"They also employ their own electricians and if they take a long time in repairing the microphones, then we can't help it."

The Evening Chronicle,  
May 11, 1965

The Journal, May 7, 1965



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BOB  
DYLAN  
By arrangement with  
TITO BURNS

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**Royal Albert Hall, London, England**  
**May 9 and 10, 1965**

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**BOB**

**DYLAN**

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Royal Albert Hall  
**May 9**  
 1965  
 TO BE RETAINED  
**STALL 20/-**  
**K** \*  
**961**

Royal Albert Hall  
**May 10**  
 1965  
 TO BE RETAINED  
**ARENA 20/-**  
**A**  
 Row No.  
**2 5**



Dylan

**BOB DYLAN**, American folk singer, had to schedule extra performances after two of Britain's largest concert halls were sold out for his forthcoming tour. Tickets for the 6,000-capacity Royal Albert Hall in London and for the Manchester Free Trade Hall have been sold out. The British tour is to begin April 30.

Minneapolis Tribune, March 24, 1965

**FOLK SINGER  
 SELL-OUT**

Tickets at the Royal Albert Hall for the concert given by the American folk singer, Bob Dylan, sold out today in three hours, writes Maureen Cleave. Mr. Dylan was originally booked to appear once, on May 10, but as all 6500 seats went in two and three-quarter hours it was decided he should give another concert on May 9 so that more people could see him.

The Evening Standard, March 29, 1965



**Stars flock to  
 see Bob Dylan**

By **PATRICK DONCASTER**

**B**USHY-HAIRED folk singer Bob Dylan is pictured above on his way to give a performance at the Royal Albert Hall. Under his right arm is a guitar. A harmonica is strung round his neck. And there is a bunch of other mouth-organs in his left hand. The Beatles, the Searchers and other top pop stars were out for the evening too—as FANS for a change. They were among nearly 7,000 youngsters who packed the hall to see American star Bob. Not a scream, not a shriek, not a sound marred any of the songs in Dylan's eighty-minute show.

The Daily Mirror, May 10, 1965

**Biting songs  
 get 'Beatle'  
 reaction**

**M**ONSTROUS though it may seem to his fans, Bob Dylan, who gave a concert at the Albert Hall last night, is in much the same situation as the Beatles were when they first began to sweep the country. Certainly the applause was of Beatle-like stature. There is the same expression of young experience, the same irreverence for authority, the same determination to plough a lone furrow. The similarity ends there, of course. Bob Dylan's songs are sophisticated, socially conscious and biting. The best combine the awareness of the intellectual with the earthiness of the blues. In a word he is the most important folk singer in the world. But he should beware. His remarkable run of successes holds the threat that it may blunt the keenness of his observation.

The daily Telegraph, May 10, 1965

**PACKAGE  
 DEAL v.  
 ONE-MAN  
 DYLAN**

**ROYAL FESTIVAL HALL:**  
 Jazz from Kansas City

**ROYAL ALBERT HALL:**  
 Bob Dylan

**T**HE sound of America came big and small in London over the weekend last night, at the Albert Hall, there was the solitary folk singer Bob Dylan with his guitar and mouth-organ. The night before, at the Festival Hall, one of the glossiest American jazz packages was opened up, featuring such star names as Ben Webster and Buck Clayton. The restrained, almost delicate Kansas City sound made a great impression. Ben Webster's fluid tenor saxophone, the more forceful style of Buck Clayton's trumpet, were joined by the distinctive playing of trumpet Ruby Braff and the cool and witty playing of trombonist Vic Dickenson. Completing this remarkable line was the splendidly raucous and swingy blues-shouter Big Joe Turner, and a number of fine British jazzmen led by Humphrey Lyttelton. From this urbanity it was a switch to Mr. Dylan, in blue jeans, black leather jacket, and a white spotlight, belting out his jerky songs of defiant protest.

The Daily Express, May 10, 1965



# BBC TV Studios, Shepherd's Bush, London, England

June 1, 1965

## "Bob Dylan" broadcast on BBC 1 on June 19 and 26, 1965

One of the programmes repeated on BBC 2 on March 12, 1966

### NO TV DATES FOR DYLAN?

**B**OB DYLAN is now unlikely to appear in a British television show during his forthcoming visit. Rediffusion and Granada had been negotiating with Tito Burns to feature the U.S. folk star in a show of his own, but it is now probable that an American TV company will be given exclusive rights to cover Dylan's entire British visit.

The film may subsequently be sold to a British company for screening here. Dylan's latest concert to be announced—at the Albert Hall on May 9—was sold out within two hours of the box office opening on Monday.

New Musical Express, April 2, 1965

**B**OB DYLAN is to star in two BBC-1 spectaculars next month. Each show will last half an hour and may include guest artistes

Record Mirror, May 15, 1965

### Dylan may still tape BBC shows

**W**HETHER Bob Dylan's fans see him on British TV next month is entirely dependent on how he feels this week-end! For the folk star had to cancel plans to film his two half-hour BBC-TV shows on Monday after being ordered to bed by a doctor.

#### DYLAN SINGLE NEXT FRIDAY

**A** NEW Bob Dylan single is a surprise CBS release next Friday. It will be competing with another version of the same song by Solomon Burke which is issued the same day by Decca. The song, a Dylan composition, is "Maggie's Farm," a track from the folk star's current chart-topping album "Bringing It All Back Home."

As reported last week, Solomon Burke arrives in London on June 14 and will be undertaking an intensive schedule of TV and radio dates to promote his version.

CBS also issues a Dylan EP in June. It includes "Blowing In The Wind," "Don't Think Twice It's Alright," "Carina Carina" and "When The Ship Comes In."

Dylan returned to London last Saturday suffering with a virus infection he contracted in Portugal.

#### FEELING BAD

He was feeling "very unwell" at London's Savoy hotel on Tuesday night when he should have been boarding a plane to return to New York.

The NME understands that there is still a chance he may film the programmes (for screening on June 12 and 24) this weekend.

"On the other hand, his illness has depressed him and as soon as he can get up Bob may just get on a plane and head back to New York," a Dylan spokesman said.

A FAN

New Musical Express, May 28, 1965

### BOB DYLAN IS 'VERY WEAK'

American folk singer Bob Dylan, in a London hospital with a virus infection, is very weak, his British manager, Ken Pitt said yesterday.

Dylan went into St. Mary's, Paddington, three nights ago from the Savoy, where he was staying.

Daily Mirror, May 29, 1965

#### BOB DYLAN



**1** Folk music always used to be anonymous, passed from mouth to mouth, almost a secretion of history rather than the creation of individual men and women. But mass media—records, radio, TV—have changed the process. Singers like Woody Guthrie and Ewan MacColl are two examples of folk artists who have composed their own material.

Another of this new breed of folk singers and writers is Bob Dylan, who can be heard and seen tonight in the first of two programmes he recorded while in London recently. Dylan has fused two separate strands of American folk music—Negro blues and white country music—and made this the vehicle for his own blend of vivid imagery and social comment.

Bob Dylan grew up in Hibbing, Minnesota, but at ten he ran away—the first of several similar jaunts—to Chicago, where he bought a guitar. By the time he was fifteen he could also play the piano, autoharp, and harmonica, and had written his first song. Then off he went rambling his way through New Mexico, Kansas, South Dakota, and California. Soon afterwards, in the spring of 1960, he began taking New York's Greenwich Village by storm.

Today Bob Dylan is probably the most adulated of all folk singers, for the boom in folk music has put his records in the Top Twenty.

Radio Times, June 17, 1965

### 10.50 BOB DYLAN

The first of two programmes recorded by this artist, unique in his appeal to the worlds of folk and young people everywhere. Lighting, James Richardson. Sound, Adrian Stocks. Presentation, Stewart Morris. See page 3.

Radio Times, June 17, 1965

#### BBC 1

11.25—CRICKET: England v. New Zealand.

1.30—SUMMER GRAND- STAND: 1.40—Volleyball. 1.50—Race: Albemarle Stakes. 2.10—Cricket. 2.40—Volleyball. 3.0—Race: Fern Hill Stakes. 3.15—Cricket. 3.30—Race: Churchill Stakes. 3.45—Cricket. 4.15—Volleyball. 4.35—Cricket.

5.0—THE TELEGOONS. Peter Sellers, Harry Secombe, Spike Milligan.

5.15—JUKE BOX JURY. This week's panel: Bill Crozier, Susan Hampshire, Stubby Kaye, Una Stubbs.

5.40—DR. WHO: The Death of Dr. Who.

6.5—NEWS and the Weather.

6.15—CRICKET: England v. New Zealand.

6.35—THE DICK VAN DYKE SHOW: Dear Mrs. Petrie. Your Husband is in Jail.

7.0—THE FLYING SWAN with Margaret and Julia Lockwood in The Cupboard.

7.45—THE WESTERN: starring Randolph Scott in The Cariboo Trail with George "Gabby" Hayes, Bill Williams, Karin Booth.

9.5—CLUFF: The Fireraiser.

9.55—BBC LIGHT MUSIC FESTIVAL 1965: The Music of George Gershwin.

10.40—NEWS.

10.50—BOB DYLAN: The first of two programmes recorded by this artist.

11.20—LE MANS: Reports from the circuit on the first seven hours of this year's International 24-hour car race.

11.40—WEATHER.

Evening Standard, June 19, 1965

### and Radio

## The folk songs of Bob Dylan



**BOB DYLAN, the 24** years old American folk singer, who enjoyed a very successful tour of Britain recently, recorded two programmes for B.B.C. television and the first can be seen at 10.50 tonight.

Dylan, the author of "Blowing In The Wind," the rueful "Talkin' World War III Blues," "Subterranean Home-

#### By MONITOR

sick Blues," "With God on our Side" and many others, performed alone on the studio floor accompanying himself on guitar and harmonica.

Says Dylan: "I don't do anything with a sort of message. I am just transferring my thoughts into music. Nobody can give you a message like that."

"All I can hope to do is what I'm thinking and maybe remind you of something. My songs are just me talking to myself."

treasure are the ingredients of "Poison Island." Arthur Quiller-Couch's adventure set at the turn of the century among the rocky shores of the West Country. The novel has been adapted for television in six episodes by Bob Stuart and begins on B.B.C. at 8.35 tomorrow. The hero is Harry Brooks who, after leaving a lonely life with his blinded father, is sent to complete his education in Falmouth. There he makes friends with Captain Coffin, who speaks of an island where treasure is buried. When former prisoners-of-war put in at Falmouth, Coffin is horrified to encounter a former mess-mate, Aaron Glanz, whose arrival sets in motion a series of escapades—and murder.

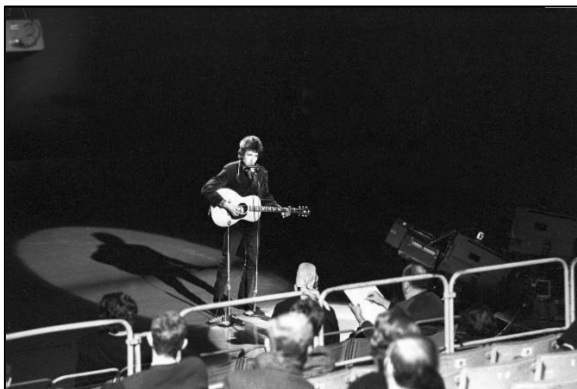
#### GAUMONT THEATRE

##### BIRMINGHAM

Supports a Hammersmith's "THE SOUND OF MUSIC" (a)

Trade-AG, Censor by De-Luxe, John Aronson, Chesapeake Promoter, Daily Life and Light, 1964, 1965, All seats reserved. Seats 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 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BBC 2

**3.30** — LES BELLES DE NUIT: French film with English sub-titles. Gerard Philipe, Martine Carol, Gina Lollobrigida. The fantastic adventures of a young composer whose dreams become mixed with his waking life.

**7.30** — RUGBY SPECIAL: International Championship, Ireland v. Wales, in Dublin.

**8.15** — FRANCIS DURBRIDGE PRESENTS ... A Game of Murder. Part 3.

**8.40** — BOB DYLAN. Songs written and composed by him (BBC-1 repeat).

**9.10** — ELECTION BROADCAST on behalf of the Labour Party: Prime Minister, Harold Wilson.

**9.20** — NOEL COWARD ON ACTING talks to Michael MacOwan.

**10.10** — MATCH OF THE DAY: Top League soccer match.

**10.55** — NEWS.

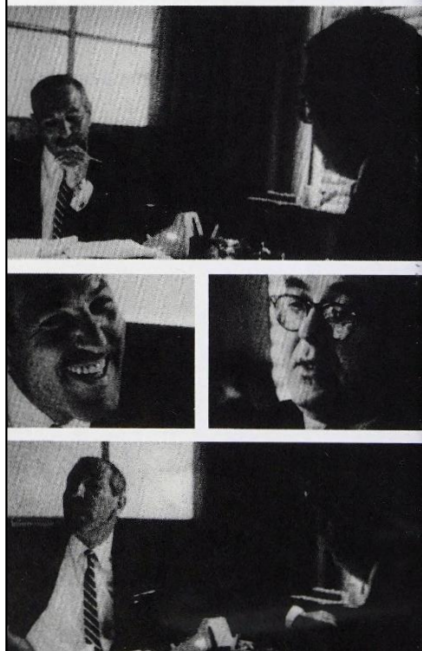
**11.0** — THE HUNCHBACK OF NOTRE DAME. Part 1: Abduction.

**11.25** — LATE NIGHT LINE-UP.

Evening Standard, March 12, 1966

## Denmark Street

London home of agents and music publishers. Grossman sits in office of Tito Burns, British Producer.



GROSSMAN Now, what kind of money do you think? How far do you think we can push them?

TITO BURNS I tell you. As far as Granada goes, uh, they were talking 12-13 hundred pounds but there's 15 hundred there, I know.

GROSSMAN You don't think we can do better?

TITO BURNS Possibly, yeah. But I know that like he's talking to us 13. ...

GROSSMAN Why don't we ask for 2,000?

TITO BURNS laughs. Well, I had that figure in mind, strangely enough.

GROSSMAN doesn't laugh. Get it settled.

BURNS Great.

GROSSMAN Why don't we, why don't we hear now and get an answer from them ... 'cause you know why, don't you? Just tell them that I have to present it to Bob before we can give them the final answer, but we'll give it to them by tomorrow.

BURNS Fine ... I'll get Johnny Hamp, Granada in there. The other one was rediffusion, but they're the same.

To secretary.

Uh, Johnny Hamp, please. Urgently, wherever he is. Track him down, dear.

To Grossman.

The top one so far really is Granada, but I haven't spoken to him.

Phone rings.

SECRETARY on intercom. Umm, Johnny Hamp is in the studio, his secretary's there. If she could have some idea of what it's about she might be able to get him to come to the phone.

73

BURNS Just say Bob Dylan. He'll be there in a shot. To Hamp. Two grand, Johnny. Yeah, on an exclusive. And it would be very much exclusive. He's not going to do anything else. Yeah ... yeah ... yeah ... yeah ... you want to leave that with you, John? Hello?

CHRIS On phone at other end. Hello.

BURNS Yes.

CHRIS Ah, this is Chris, Stewart's P.A. speaking. He's not there. He's not, he's not, you know, available at the moment. He's a bit tied up in the theatre. Can I help?

BURNS Well, I think he might untie himself. Would you tell him this is the call he was expecting regarding Bob Dylan?

CHRIS Bob Dylan?

BURNS Yes.

CHRIS OK, well you know, when I say he's tied up I really mean it. You know, I'm not kidding.

BURNS I know he is ... with rope, right?

CHRIS No, look, we've got a show on in the theatre here, you know?

BURNS Don't get upset, don't get upset—I'm only kidding ya.

CHRIS OK, well I'll try and get him.

BURNS Well, you tell him, Chris, that I have Mr. Grossman with me. Uh, Bob's manager, Albert Grossman's with me now.

CHRIS OK.

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BURNS OK? Bye ... how 'bout that? Thinks I'm tryin' to put him on.

To Stewart on phone. Stewart? Ummm ... yeah ... yeah ... uh huh, oh dear. That for the two? Hmmm might go to 15. I see. Uh, fine. Well, I'll tell you what I'll do. Yeah, not bad for me, I'll take it for a week's work. I don't mind. Uh, Stewart, look, shall I just check this out with Albert now and sit down there and ... to save you from hanging on? And then give you a call back? God bless you.

To Grossman.

1250. You could probably get him to stretch it to fifteen hundred. So, I figure this, you know, BBC, ah...

GROSSMAN One show, but not for two.

BURNS No. I had a feeling that Granada would come up with the money because they have done in the past. Remember what he offered Peter, Paul & Mary for two shows BBC. For two that seems to be their, their top.

GROSSMAN If you get him back, why don't you leave me take a crack at him on the phone.

BURNS Pleasure.

GROSSMAN 'Cause he called me in the states, you know.

BURNS Who ... Stewart or Johnny?

GROSSMAN Stewart.

75

BURNS Stewart? ... Listen Stewart, I've got Mr. Grossman for you. Will you hold on a second?

GROSSMAN I spoke to you in New York, didn't I? Uh, remember. Yeah. And uh, at that time I indicated, uh, the kind of money we were looking for ... for Bob and I assumed that when Tito told me you were interested that we were somewhere in that vicinity and that I was personally, you know, kind of you know, surprised, you know, at, you know, the nature of the offer. In other words, as much as we'd like to do the show for BBC I think we can't even consider it at that money 'cause it doesn't come anywhere near the other offers that we have. OK, well the minimum that I would consider would, uh, be the fee that you mentioned for each half hour. No, no, no—I wouldn't ... 1250 for each half hour. Well, uh, thank you very much. Bye.

To Burns.

He said he'll put it to them but he's almost certain it'll be, it'll be no ... but I think he's going to come back with 2,000, I bet. For two shows.

BURNS Then, then we're no better off. We're still better off the other way with one show. Aren't we, Albert?

GROSSMAN I don't know.

BURNS I don't, uh ...

GROSSMAN Can we, without, uh, acting in bad taste, can we get Johnny Hamp back on the, on the phone and, and tell him it looks like we have a better offer from, uh ... I'll tell him. No?

BURNS Albert, if I may, if you go along with me, 'cause I know Johnny, and Johnny's a good guy—in other words, Johnny is not about to save them money, you know.

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GROSSMAN I know. We only asked for two. He's certainly not going to come with more than that. I mean, he's certainly not going to come back and say we'd like to give you a little more than you asked for.

BURNS Well, what we can do is this. If you want to hold on, Johnny'll be back in the morning, and if he comes up with the two, and if they've turned 'round in the end, and say, you know, "forget it," we no go. If they come up with the two, I'll say "Look, Johnny, as your friend because Albert wants to do it with you, we're telling this to you, we're not saying no to you and doing the other one, we're going to tell you straight what happened. We were ready to do yours if you came up with the two but then the BBC got raving mad and came up with two. So you've got to top it."

On the telephone.

Albert? Um, Albert, Stewart? I'll be with Albert in a few moments and

Holds up two fingers for Grossman ... Grossman smiles.

Um, I'll put it to him and uh, uh, and you know I'm sure he'll come up with a decision, you know, very quickly. Well now Stewart, let me tell you, between you and I, um ... very truthfully, you know, oh, like two months ago, Granada came on when they heard he was coming, and, you know them, they pay ... you know, what, they pay for the taxi as well, if you know what I mean. Uh, and they've been on there hammering away like mad. So, uh, Albert does have a pretty tough decision in a way. But, you've seen today's chart? Dylan: number six, "Subterranean Homesick Blues." Yeah, jumped from like 45 or something to six. Yeah, I'll be with Albert within ten minutes or so. Albert looks up at Tito.

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# Newport Folk Festival, Newport, Rhode Island

## July 24 and 25, 1965

**NEWPORT FOLK FESTIVAL**  
Thurs. • Fri. • Sat. • Sun. • July 22-23-24-25  
NEWPORT, RHODE ISLAND

**Evening Concerts—THURSDAY**—Joan Baez, Margaret Barry & Michael Gorman, Blue Ridge Mountain Dancers, Maybelle Carter, Rev. Gary Davis, Son House, New Lost City Ramblers, Eck Robertson, Josh White, Lily Bros. with Tex Logan & others.

**FRIDAY**—Cape Breton Singers, Roscoe Holcomb, Mississippi John Hurt, Sam & Kirk McGee & Arthur Smith, Memphis Slim & Willie Dixon, Moving Star Hall Singers, New York Street Games, Arthur Nicolle, Larry Older, Peter, Paul & Mary, Dock Reese, Ed Young & Southern Folk & Drum Corps, Annie Walters, Pete Seeger & others.

**SATURDAY**—Horton Barker, Margaret Barry & Michael Gorman, Theodore Bikel, Oscar Brand, Lightning Hopkins, Ian & Sylvia, Norman Kennedy, Keweenaw Jug Band, A. L. Lloyd, Bill Monroe & Blue Grass Boys, New England Contra Dancers, Odette, Joe Patterson & others.

**SUNDAY**—Joan Baez, Fiddler Beers Family, Len Chandler, Ronnie Gilbert, Ishangi Dance Troupe, Mance Lipscomb, Moving Star Hall Singers, Peter, Paul & Mary, Jean Ritchie, Eric Von Schmidt & others.

**SUNDAY AFTERNOON**—Byron & Lue Berlin, Blue Ridge Mountain Dancers, Hamilton Camp, Chambers Brothers, Charles River Valley Boys, Mimi & Dick Farina, Kathy & Carol, John Koerner, Gordon Lightfoot, Bernice Reagan, Pat Sky, Mark Spoelstra & others.

George Wein, Tech. Producer

**Evening Tickets: \$3, 4, 5, \$50—All Reserved**  
**Sunday Afternoon General Admission \$2**  
Friday-Saturday Panels & Workshops, 11 A.M.-5 P.M.: Adm. \$2  
On Mail Orders add 25 cents to NEWPORT FOLK FESTIVAL, Newport, R.I.

**TICKETS IN HARTFORD:**  
BELMONT RECORD SHOP, 143 WASHINGTON ST.

**NEWPORT FOLK FESTIVAL**  
Thurs. • Fri. • Sat. • Sun. • July 22-23-24-25  
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**SATURDAY**—Horton Barker, Margaret Barry & Michael Gorman, Theodore Bikel, Oscar Brand, Lightning Hopkins, Ian & Sylvia, Norman Kennedy, Keweenaw Jug Band, A. L. Lloyd, Bill Monroe & Blue Grass Boys, New England Contra Dancers, Odette, Joe Patterson & others.

**SUNDAY**—Joan Baez, Fiddler Beers Family, Len Chandler, Ronnie Gilbert, Ishangi Dance Troupe, Mance Lipscomb, Moving Star Hall Singers, Peter, Paul & Mary, Jean Ritchie, Eric Von Schmidt & others.

**SUNDAY AFTERNOON**—Byron & Lue Berlin, Blue Ridge Mountain Dancers, Hamilton Camp, Chambers Brothers, Charles River Valley Boys, Mimi & Dick Farina, Kathy & Carol, John Koerner, Gordon Lightfoot, Bernice Reagan, Pat Sky, Mark Spoelstra & others.

George Wein, Tech. Producer

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**TICKETS IN HARTFORD:**  
BELMONT RECORD SHOP, 143 WASHINGTON ST.

**newport folk festival**  
july 22-25 1965

### The Mailbag

Dear Editor,

I recently finished reading the article on the Newport Folk Festival and Bob Dylan in the Patriot Ledger of Tuesday, July 27, 1965.

I was completely shocked, irritated and, to say the least, angered. I have one question to which I think I already have the answer — was Mr. Arnold Reisman, the author of the article, at the Folk Festival? For that matter, was he within fifty miles of Newport? If so, he would have heard truthful descriptions of Dylan's performance, unlike the one he wrote.

He began the article saying that Dylan "had bid farewell to folk music" and that his first three songs aroused an "adverse reaction from a stunned crowd."

I have some more questions for Mr. Reisman — Does he remember Dylan's first three songs? Does he recall Dylan walking off the stage to get his acoustical guitar unannounced? Where was he when, at this time, the crowd was on its feet screaming loudly for FIVE FULL minutes, "WE WANT DYLAN!" because they thought he was not coming back? Does this sound like an "adverse reaction from a stunned crowd?" I could not hear the whole crowd but from where I was sitting (section 6) I did not hear any boos which Mr. Reisman said existed. Also, where was Mr. Reisman when, at the end of Dylan's performance, Peter Yarrow, the M.C., had to literally BEG the crowd to settle down because "Bobby can't come back. Please have some consideration for Bobby and the other performers. Ladies and gentlemen. Bobby cannot come back." Does this sound like the reaction of an audience to a performer who "isn't wanted out there?" Mr. Reisman claimed that "one reporter" had heard Dylan say, "They don't want me out there." I would like to know the name of the reporter, if such a person exists.

I trust next year, Mr. Reisman will attend the Festival in person. I feel it is much better to get information firsthand than from a badly informed person, which is apparently where Mr. Reisman got his data . . .

I would like to add one thing. When Bob Dylan walked off the stage Sunday night, everyone knew he was STILL the "King" of folk music — everyone except Mr. Reisman, that is.

I would appreciate a reply to this letter.

Mannie White  
103 Verchill St.  
Quincy, Mass. 02169

### Editor's Reply:

1. Mr. Reisman was at the 1965 Newport Folk Festival from its beginning on Thursday to its end on Sunday. He was sitting in the first row of the press section, behind the box seats.

2. His description of Bob Dylan's performance is truthful. For the record, he did not imply that Dylan's performance was poor. In fact, he stated the contrary ("It wasn't folk, but his music was good, nevertheless.") He merely pointed out that Dylan's music was changing direction. There is quite a gap between "Blowin' in the Wind" and "Like a Rolling Stone."

3. Dylan's first three songs of the Sunday night program were "Maggie's Farm," "Like a Rolling Stone" and "I Want to Be Your Lover." The beat and the lyrics of these songs are closer to the style of the Beatles and the Rolling Stones than they are to the "Old Dylan."

4. In response to Dylan's opening, boos bested yess in Mr. Reisman's area — box seats, press section and the first rows of the general admission. He heard shouts of "Bring back Cousin Emmy," "Sing folk music," "The Beatles are better" and "No, more, no more."

5. In Dylan's last album, "Bringin' It All Back Home," seven of the 11 songs are rock rather than folk.

6. Mr. Reisman reported that Dylan returned sans electric guitar and performed the music he is best known for. And he also reported that these numbers were greeted with loud shouts of "More." But there was a bit of knowitng involved. When Dylan walked offstage, he was handed the acoustical guitar and told by a member of the Festival board that he had better use it. Dylan's comment, "They don't want me out there," referred to the New Dylan not the Old Dylan had not planned on singing "Tambourine Man." As a matter of fact, he was unprepared for it. He had to call for the right harmonica. The "one reporter" exists, and so do professional critics. He will remain "one reporter," per his request.

7. New York Times folk music critic Robert Shelton, in the Sunday Times entertainment section (Aug. 1), wrote that Dylan "introduced very unpersuasively his new fusion of folk and rock'n'roll" and also reported audience dissatisfaction with it.

### The Sound of Music

## Folkniks Boo The New Dylan

By Arnold Reisman

NEWPORT, R.I. — As the 1965 Folk Festival said its goodbyes to Newport Sunday night, with a record-breaking four day attendance of more than 74,000, it appeared that Bob Dylan — the most idolized poet of the genre — had bid farewell forever to folk music. And this announcement was made loud and clear enough to arouse an adverse reaction from a stunned crowd of more than 16,000.

They came to hear the charismatic crown prince of folkdom display his moralizing melodies with their unsettling images. This time the unsettling image was not to be found so much in the lyrics as in the man himself.

The 24-year-old native of Hibbing, Minn., was the sixth act in a lineup of 14. His long, tousled hair was raked like a rooster's comb. The New Dylan was already unrecognizable: black leather coat, red shirt, tight black pants, high-heel boots, harmonica and, of all things, an electric guitar.

### Anguished Crowd

Backed by two organs and the Paul Butterfield Blues Band with Mike Bloomfield writing on lead electric guitar, Dylan — formerly referred to as "the American Yevushenko" but now looking more like a London Teddy Boy — stridently but rhythmically blasted his way through three rock-'n'-roll numbers. Much of the crowd was aghast. Their hero has assumed the title role of his latest song (a commercial smash hit) — "Like a Rolling Stone." Was he selling out? Where was the social protest Dylan had wrenched into art?

Bitter and dejected, Dylan left the stage in a torrent of mixed boos and yells.

It wasn't folk, but his music was good, nevertheless. As a conditional surrender, he returned with a non-electric guitar and nervously performed "Baby Blue" and "Tambourine Man." Now, there were drowning drones of "More," but it was too late. Dylan knew he had to take his new image elsewhere. "They don't want me out there," one reporter heard Dylan say backstage. That was for Donovan, Dylan's British sound-alike.

### Lesser Winners

There were two other Sunday-night show-stoppers: Eric Von Schmidt and Cousin Emmy. Von Schmidt, whose face is hidden behind wire-rimmed glasses and buried in a circumscribing thicket of hair and beard, mingles humor with the blues and exudes a charm and personality that takes over an audience. His grinding voice — like a wound-up propeller letting loose — was accompanied by Keweenaw Jug Band.

Kentucky hillbilly Cousin Emmy, a stage-cured ham with fluorescent blonde hair and a fluorescent smile, climaxed her sht with a rousing rendition of "Turkey in the Straw," which she clapped on her cheeks.

The hits of the afternoon's "New Folks" concert were Dick and Mimi Farina (she being a sister of Joan Baez) and "Spider" John Koerner. A very versatile guitar-and-dulcimer duo, Dick and Mimi rose over a rain-drenched crowd in a 30-minute session. Koerner, a master of the "blue-eyed soul" sound, performed "Dunc and Brady" as a fast-talking ballad — with sparkling wit and a driving locomotion. These two acts will probably be big-time in no time.

A rapid turn-over of big names was the tempo of the sold-out Saturday night performance. The program, as varied as a Chinese menu, appeared to ride in on a conveyor belt. As soon as a performer warmed up, he was told he had one more number. A kaleidoscopic march of talent went along in double-time — because of a chronic fear of rains that never came.

From the outset, the evening was chameleon-like . . . and this created a lively effect. First, the New England Contra-dancers — a small army of 22 musicians and dancers with a Down Eastern twang and beat. Then the routine of war, whimsy and warginess of



EX-FOLKSINGER BOB DYLAN  
... "They don't want me out there . . ."

melodic alto-tenor Oscar Brand, who is still an entertaining type. Then the high-strung electric-guitar blues of Lightning Hopkins, another worthwhile recent rediscovery.

### Keweenaw Strummin'

And top these various clinics with the raucous, roaring 'twenties sound of the Jim Keweenaw Jug Band, a relatively new old favorite — and justifiably so. With spunk, rhythm and unmitigated nonsense, they bounced through "Rag Mama," "Memphis, Tennessee," "Sadie Green" and "Wonderful One." Then they jocularly contributed their own social protest song, "Never Swat a Fly" — and sang it as if it were a parody treatment of Guy Lombardo.

The classic, volcanic voice of Odette closed the first half of the show. She sent sporadic chills up and down the congregated spines with her moving renditions of "Children, Go Where I Send Thee" and "My Mind Set on Freedom." Slapping the guitar shaft and singing a work-song, her sound is like that of a gospel singer raising her spirit from the floor of the Grand Canyon.

Bill Monroe, the original Grand Ole Opry man, and the Blue Grass Boys displayed the creme of country music. With a predominance of fiddles among an ensemble of strings, they deftly manipulated their way through "Mule Skinner Blues" and "Somebody Touched Me."

WBZ disk jockey Jefferson Kaye then introduced the Canadian duo, Ian & Sylvia, saying they have affected the balance of payments with their records — and little wonder. With a lyrical and vital blending of sharp female and male voices, they performed their hit, "You Were On My Mind," and some other self-composed winners.

### Bikel's Ben Mot

The evening concluded with Theodore Bikel's mixed bag of etymological ethnology. The mustached virtuoso rhythmically and dextrously gave forth with "Sound of Freedom," "O Thou Shepherd" and a variety displaying his multi-lingualism. He also can be credited with making the folk-up of the Festival: "We sing of plowing and sowing, and we never do it — but we reap!"

But the standing ovation of the evening was the harvest of unscheduled unknown — little Spokes Mashayani, king of the penny whistle players in Johannesburg, South Africa. The sprightly African overwhelmed the crowd and the other performers with his lively, jazzy, flute-sounding Kwele music. Pete Seeger strummed the banjo and impresario George Wein tinkered on the keyboard as Spokes' penny whistle rocked with a swinging shepherd beat. More unfolk music — but who cared?

### WORKSHOPS

Saturday Morning . . .

11:00 - 1:30

CONTEMPORARY SONGS

Hosts: Peter Yarrow

Ronnie Gilbert

Bob Dylan  
Mimi & Dick Farina  
Ian & Sylvia  
Gordon Lightfoot  
Eric Von Schmidt  
Pat Sky









# Newport Folk Festival Winds Up--City Can Relax, Heave a Deep Sigh

By ERNIE SANTOSUOSSO  
Globe Reporter

NEWPORT, R.I.—The music-sated city of Newport today heaved a tired sigh and prepared to pick up its satus quo as the 7th folk festival closed a record-breaking stand at Connell Highway Field.

The combined attendance for the four-day run zoomed to more than 75,000.

A Sunday double-header wound up the season's program. Some 15,000 turned out for the evening show while 7000 flocked to the afternoon concert.

Surprisingly, the afternoon get-together provided the climatic moment of the festival. Richard and Mimi Farina, a dulcimer-guitar tandem, were on stage when the rains began to pelt the audience.

Although a few of the crowd took off for shelter, the majority soaked up the heavy

dew, whooped it up and sang and danced in the aisles.

Newport police reported that 43 youthful attendees went to Sunday court on routine charges. Otherwise, the festival headed toward its close Sunday night without unusual disturbances.

In the evening it was the Big D-Bob Dylan—and a return shot for Peter, Paul and Mary.

Dylan, the aloof leather-jacketed idol of the topical song set belted out his home-made offerings in a nasal tone but exuded an excitement that marks him as unique in his genre.

## Film Times

ASTOR—The Sandpiper: 9:45, 11:45, 1:45, 3:45, 5:45, 7:45, 9:45.  
BEACON HILL—"What's New Pussycat"

The one who had them screaming was his most popular song, "Tambourine Man." A customer in the front row supplied a harmonica on Dylan's request.

Peter Paul and Mary took the show home sometime around 1 a.m. today with an incendiary finish. Before that, Odetta had led the crowd in an

inspirational segment of gospel singing.

But the big surprise of the night was the appearance of veteran balladist Josh White, who was hospitalized only two days ago.

The Beers Family gave an engaging demonstration of 19th century parlor music. Father

played the psaltery, a descendant of the harpsichord, which goes back to Bible days. Cousin Emmy, a trooper from the grand old opry, wound up her portion with turkey in the straw which she managed by slapping her both sides of her face with her mouth open.

Between each song she interspersed "Bless All Your Neighbors."

She forgot to add "Keep those Post Cards A-Comin' In."

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JAMES STEWART  
"SHENANDOAH"

HANCOCK VILLAGE  
WALTHAM

The Boston Globe, July 26, 1965

## Notes from a Stanza Collector variant ed. freeman

Newport, Sunday night: There are probably as many different ideas as to what happened, and why, as there are people who saw it happen; following is my version of what may be a momentous occasion in folk music.

Bob Dylan comes on stage, electric guitar in hand and accompanied by the entire Paul Butterfield R&B band. He does three numbers including "Maggie's Farm" and "Like a Rolling Stone" (they all sounded more or less the same); audience response at the end of the first is fairly good; after the second, only fair. Dylan walks off stage at the end of his third number, looking rather disgusted. Peter Yarrow tries to convince the audience that he had only been allotted time for three songs; somebody else said it was because he was sick or because he couldn't get together with Butterfield's band, but the real reason was rather obvious: he left the stage because he was being booed by a large segment of the audience. It seems that there are some people who don't like electrified, amplified, reverberated, echo-chambered, rock 'n' rolled Bob Dylan.

Dylan comes back on stage after a lot of coaxing, encouragement and bloody screams from the audience; but the second time around, he has an acoustic guitar with him, and he does two of his more folk-oriented obscurities, including "Tambourine Man," an obvious crowd-appeaser.

The importance of the event, however, lies not in what the crowd did or didn't like, but in the fact that they actually had enough taste and self-determination to have an opinion, that they could scream all week-end for their hero and then boo him for doing something they thought was bad. I can't say I agree with the crowd's taste (last year, they booed Maybelle Carter off stage, which makes you wonder just where the consistency is), but it is heartening to know that the masses (pardon me, the Great American Majority) has any taste at all, knows the difference between rock 'n' roll and folk music, and prefers to hear the latter at a folk festival.

The Broadside of Boston, August 18, 1965



## IN DEFENSE OF DYLAN

by Michael J. Carabatta

"I'm singin' and writin'  
what's on my mind now  
What's in my own head  
and what's in my own heart  
I'm singin' for me an'  
a million other me's that've been  
forced t'gether by the same  
feelin'--  
I'm writin' an' singin' for me  
An' I'm writin' an' singin' for  
you..."

The night was Sunday, July 25th. The scene, Festival Field, Newport. Peter Yarrow uttered a few syllables concerning the next performer on the program. But he did not have to. No intro was necessary. The audience, full-house strong, was hushed. You could almost hear the nearby waves crashing on the sand. You could sense the chord of deference that pervaded the scene. Bob Dylan. A vocal explosion filled the damp night air.

To the many who have seen this writer/singer in the past, a change was visible. Gone was the well-worn suede jacket, dungarees and boots, the flat-top acoustic guitar. Those items of the past were replaced; replaced by a black continental suit, pointed black boots with Chelsea heels, and a solid body electric guitar. Was this he?

The throng was somewhat bewildered. The applause waned as Dylan wailed: "I ain't gonna work on Maggie's Farm no more..." He was not altogether rejected, however. Dyed-in-the-wool Dylan buffs and those of the teeny-bop faction nodded their heads in beat with this new sound. Song ended. A half-hearted cheer and a few hecklers' boos. Bob Dylan cared not. Characteristically it was Bobby. His swaying and rocking on stage was the same. The set ended with his newest single release: "Like a Rolling Stone." Clapping was void. Boos and hecklers' cries rang clear throughout the Field. Some, like myself, were stunned. It was awful--in the true sense of the word: full of awe.

Bobby left the stage abruptly. Peter Yarrow returned. He could offer no words. The situation was uncomprehensible. He asked if the people wished to hear more. Ironically, they did. But they wanted Dylan. The old Dylan. Not a protegee of the Rolling Stones. Why? Should not a performer be allowed to sing whatever he (or she) wants? I would say yes. We are not forced to say anything we do not want to. By the same token, we are free to say, or sing, as it were, anything we wish. The compact majority should not rule. Dylan should be able to sing, write or say anything he wishes. To return to the scene: the audience has heard Peter say that Bobby has gone to get his acoustic guitar. However, some of these so-called "folk music" fans did not know the meaning of "acoustic." Some ignorant jeerers were still yelling for Dylan to get his "folk" guitar. Enough said.

Bob sang "It's All Over Now, Baby Blue." The crowd changed colors. A standing ovation! The cries of "we want more," and relentless applause filled the air. Someone yelled: "Mr. Tambourine Man!" Bobby said: "All right, people, I'll sing that for ya." Applause again. The audience was captivated by his satire on fantasy. At the end of that song, a standing ovation commenced. Dylan bowed politely, smiling, saying: "Thank you." Perhaps he was thanking them for letting him know how they felt about his folk/rock endeavors. Perhaps for the magnificent applause. Only Dylan knows.

The Broadside of Boston, August 18, 1965

So much for folk, et. al., music. Now for all you diehards who feel cheated unless you get in your bi-weekly dose of Dylan literature, the following: On talking with Mike Bloomfield, lead guitarist for the Butterfield Band, the following facts emerged about the Dylan fiasco at Newport: First of all, it was not the entire Butterfield Band that played with Dylan, but rather three musicians from the band (including Bloomfield), and three others of undetermined origin. Secondly, and most important, Dylan had never appeared on stage with a band before Newport. He is not used to working with a band, except in a recording studio. The reason he only played three songs was because he was unable to work out any more with the band. Bloomfield was standing next to Dylan on stage and did not hear any booing, and is reasonably certain that Dylan didn't hear any either. Dylan left after three numbers because that was all he had intended to play. He looked disgusted because he hadn't been able to get together with the band on stage, not because of the audience reaction. Such is the story from the horse's mouth. Phase out whatever was said to the contrary in the last issue.

The Broadside of Boston,  
September 1, 1965



## NEWPORT OBSERVATIONS: PEOPLE

Bobby Neuwirth in a page-boy haircut...

Bob Dylan wearing green polka-dots...

Joan Baez refusing to sign autographs - but shaking hands instead because it's less impersonal that way...

Oldest Performer: the 81-year-old member of the Cape Breton Singers; Youngest, 7-year-old fiddler Georgie Geisser of Quincy, Mass...

Paul Butterfield - the people in Chicago (white and negro, old and new) are calling him the "King of Chicago..."

Peter Rowan playing, and singing with Bill Monroe...

Rick Turner Accompanying Ian & Sylvia...

Keith & Rooney backing Byron & Lou Berline at Sunday afternoon's concert...

Mitch Greenhill backing Eric Von Schmidt at the Topical and Contemporary song workshop on Saturday afternoon...

Dick & Mimi Farina holding the crowd through a soaking downpour Sunday afternoon...

Spokes Marciana from Johannesburg, South Africa - The King of the Kwela - given a standing ovation following a surprise appearance Saturday night...

barry e. mushlin

The Broadside of Boston, August 4, 1965



# Forest Hills Tennis Stadium, New York, New York

## August 28, 1965

This Sat., Aug. 28, 8:30 pm at the Forest Hills Festival

# BOB DYLAN

Pre-show entertainment by CARL HOLMES and The Commanders

**TICKETS:** Queens: Festival Ticket Office, 118-30 Queens Blvd. (at Union Tpke.), Forest Hills; Manhattan: PENN TICKET AGENCY, Penn Station; RECORD CENTER STORES: 655 Lexington Ave., 135 West 50 St., 12 East 42 St., 41 West 8th St., 821 Broadway; Nassau: SAM GOODY, Green Acres, Valley Stream; WALT WHITMAN CENTER, Huntington; FLOYD BENNETT STORE, 1980 Northern Blvd., Manhasset; Brooklyn: HALPERIN'S MUSIC SHOP, 875 Flatbush Ave.; COLLEGIATE MUSIC, 1582 Flatbush Ave.; Bronx: SCHORR'S MUSIC, 130 E. 167th St.; New Rochelle: HOUSE OF MUSIC, 591 Main St. Ticket prices: \$4.95, \$3.95, \$2.95, \$1.95. Information Boulevard 3-8080.

**JOHNNY MATHIS**  
plus  
**THE YOUNG AMERICANS**  
Sat. Aug. 21

**BOB DYLAN**  
Sat. Aug. 28

**FOREST HILLS MUSIC FESTIVAL 1965**  
at the  
FOREST HILLS TENNIS STADIUM

PRE-SHOW ENTERTAINMENT BY STAN RUBIN QUARTET.

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## Dylan & Co.

Folk Singer Bob Dylan will bring his new country and blues sounds with amplified guitars, electric organ and drums to the Forest Hills Music Festival, Saturday night. With Dylan at the Queens tennis stadium will be Carl Holmes and the Commanders, rock 'n' roll band that performed at President Johnson's Inaugural Ball, last January.

Daily News, August 23, 1965

**NEW YORK:**

Frank Sinatra, Count Basie and the Oscar Peterson Trio kicked off the season at Forest Hills with a three-day concert stand. The artists, who were all fresh in from the Newport Jazz Festival, mark the start of a distinguished series of concerts which will include performers like Judy Garland (July 17), Peter, Paul and Mary (24), Trini Lopez and Stan Getz with Woody Allen (31), Barbra Streisand (Aug. 8), and Johnny Mathis with the Young Americans (Aug. 21). The Music Festival's publicity director Ron Delsener has also just announced the signing of Bob Dylan for a show on Aug. 28.

Cash Box, July 17, 1965



Bob Dylan, starting at the Forest Hills Music Festival today, has added some rhythm-and-blues and a rock 'n' roll beat to diversify his popularity . . .

The Journal News, August 28, 1965

## Pop Singers and Song Writers Racing Down Bob Dylan's Road

**Musician's 'Sound' Inspires a Variety of Entertainers in 'Folk Rock' Idiom**

**By ROBERT SHELTON**

If imitation is the sincerest form of flattery, then Bob Dylan must be one of the most flattered performers in American popular music today.

The singer and song-writer, who will appear tomorrow night at the Forest Hills Music Festival in Queens, has fostered a trend that music circles call "the Dylan sound."

At least three groups and one individual who consciously style their singing after Mr. Dylan are listed high on popularity charts of recordings. Sonny and Cher, the Byrds, the Turtles and Donovan all have a strong Dylanesque quality in their recordings.

Many others, from the Beatles to Johnny Cash to the song-writing team of Barry Mann and Cynthia Weil, have publicly acknowledged their debt to Mr. Dylan. And John Lennon has even recorded a song in the Dylan mode.

In a telephone interview, Mr. Dylan, the often enigmatic folk performer, parried questions about his new imitators and the controversy over his fusion of folk music with rock 'n' roll, called "folk rock."

**"Missing Something"**

"It's all music; no more, no less," the 24-year-old musician from Hibbing, Minn., said. "I know in my own mind what I'm doing. If anyone has imagination, he'll know what I'm doing. If they can't understand my songs they're missing something. If they can't understand green clocks, wet chairs, purple lamps or hostile statues, they're missing something, too."

Many pop-music insiders regard Mr. Dylan as the most influential American performer to emerge since the rise of Elvis Presley 10 years ago. Some think he is on the brink of superstardom.

Mr. Dylan is a wiry, sharp-featured, sunken-eyed youth who affects a somewhat bizarre image. His hair has grown so long since he became interested in "folk rock" that the Beatles look clean-cut by comparison. After leaving Hibbing, he studied briefly at the University of Minnesota but flunked out of the science class, he says, "for refusing to wash a rabbit die."

He went on the road, playing at a carnival and elsewhere, until he got off the subway in Greenwich Village in the spring of 1961.

Since Mr. Dylan was discovered at Gerde's Folk City in September of that year, he has evolved through several com- posing and performing ap- proaches. Each time he has changed he has brought an increasingly larger segment of



Bob Dylan

the pop and folk music world with him.

The tousle-haired musician, who has written more than 100 songs, expressed a driving need to create and perform new material. "I get very bored with my old songs," he said. "I can't sing 'With God on My Side' for 15 years. What I write is much more concise now than before. It's not deceiving."

When Mr. Dylan first appeared in New York he was strongly under the influence of Woody Guthrie, the Oklahoma ballad-maker. By the spring of 1963, with the popularity of his antidiscrimination protest, "Blowin' in the Wind," he became nationally known. His "Times They Are a' Changin'" was considered a credo for the discontented protesting college-ians, for whom he became a spokesman.

**Personal Expression**

About a year ago he veered toward more personal expression with "Mr. Tambourine Man," a current hit. Last spring he introduced "folk rock" with "Subterranean Homesick Blues," an elliptical and currently popular "Like a Rolling Stone."

Some of Mr. Dylan's lyrics are obviously "camp" fantasies, while others are poetically profound. Many are sufficiently elliptical to spur squadrons of interpreters.

Mr. Dylan refused to explain this avant-garde direction. "I have no idea what I'll be doing at Forest Hills Saturday," he said. "I'll have some electricity [electrically amplified instruments] and a new song or a couple of three or four new songs. Time goes by very fast up there onstage. I think of what not to do rather than what to do."

## DYLAN CONQUERS UNRULY AUDIENCE

**Folk Singer Offers Works in 'New Mood' at Forest Hills**

Facing a rude and immature audience, Bob Dylan gave a program Saturday night at the Forest Hills Music Festival in Queens in which he was a model of patient composure.

Some 15,000 persons packed the tennis stadium for a program by the widely imitated and highly controversial young singer-guitarist-songwriter. Most of the audience's attitudes were concerned with Mr. Dylan's excursions into "folk rock," a fusion of rock 'n' roll with folk-based songwriting.

The first eruption came when Jerry White, a radio announcer associated with folk music, introduced Murray (the K) Kaufman, a disk jockey associated with rock 'n' roll. Mr. Kaufman

**Cabaret Tonight**

PHONE BOOTH, 152 East 55th Street. Chris Connor, singer.

MARK TWAIN RIVER-BOAT, Empire State Building, Fifth Avenue and 34th Street. Jimmy Dorsey's Orchestra, Lee Castle conducting.

HOUSE OF VIENNA, 320 East 79th Street. Asta Olsson, singer; Tony Bujka, violinist.

was barely able to shout his blessings on Mr. Dylan and his new mood before the audience howled and booed its disapproval.

After a delay of several minutes, Mr. Dylan appeared alone with his guitar, harmonica, plaintive voice and seven of his folkish songs.

Among them was a major new work, "Desolation Road," a long work filled with the incongruities of black humor and macabre imagery.

The song, another of Mr. Dylan's musical Rohrschachs capable of widely varied interpre-

tation, ranged freely from Cinderella, to T. S. Eliot to "Einstein disguised as Robin Hood." It can best be characterized as a "folk song of the absurd."

After intermission, Mr. Dylan appeared with an excellent rock 'n' roll quartet, with Robbie Robertson playing the electric guitar, Al Cooper the electric piano, Harvey Brooks the electric bass, and Levon Helm the drums.

The electric band and the high-voltage vocalizing raised the level of Mr. Dylan's performance from the intimate introspective vein of the first half to a shouting, crackling intensity. The young audience's displeasure was manifested at the end of most of the numbers, by booing and shouts of "we want the old Dylan." The young star plowed valiantly on, with the sort of coolness he has rarely displayed on stage.

He even kept his coolness during repeated sorties of very young members of the audience who ran onto a roped-off grass section in front of the stage, after, or during, songs. Several

eluded the guards and got to the stage, but were evicted. Mr. Dylan just kept singing.

Nothing so dramatized the childishness of the audience's reaction to folk rock than when it ceased to boo and started to sing along with the popular song, "Like a Rolling Stone." Evidently the hostility extends only toward things with which they aren't familiar.

By the time they get to know his excellent new folk rock songs, such as "Tombstone Blues," maybe the noisy young boors who ruined an artistically strong concert may have grown up a bit. ROBERT SHELTON.

**Brazil Hears Bach Debut**

Special to The New York Times

RIO DE JANEIRO, Aug. 29

Johann Sebastian Bach's "Passion According to Saint Matthew" was sung here today for the first time in Brazilian history. A chorus of more than 200 voices directed by Carlos Prates sang the oratorio in Portuguese. The performance at the municipal theater was part of Rio's fourth centennial celebration.

The New York Times, August 30, 1965

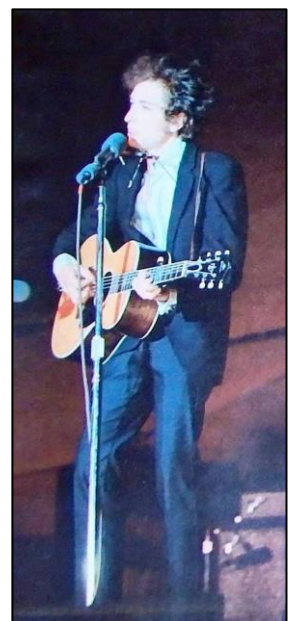
## Dylan Mixes Bag of Tricks at Music Fest

**NEW YORK**—Two musical worlds—folk and rock 'n' roll—collided Saturday night (28) at Forest Hills Music Festival here, but Bob Dylan provided something for both elements. The first half of the show was all folk. Dylan accompanied himself on folk-style guitar, alternating between singing and playing a harmonica fixed about his neck by a device. The audience was with him all the way on such songs as "She Belongs to Me" and "Gates of Eden." His "Desolation Row" was sung in a style reminiscent of the late Jimmie Rodgers and the lyrics were sharp with satire; nothing seems sacred to Dylan as a songwriter. "Hey, Mr. Tambourine Man," also written by Dylan, was an audience pleaser.

Then, after an intermission in the one-man show, Dylan came

back on stage with his rock 'n' roll group, having changed his own guitar for an electric job. The first song in a folk-rock style stunned Dylan's older fans, while pleasing the younger ones in the audience. Somebody yelled, "Traitor!" Thereafter, each song brought mixed boos and applause; finally the boos died away. A lot of the material Dylan sang during the second half of the show was from his forthcoming album; some of the numbers did not have names. Dylan was in complete command of his material which ranged from lines like "the sun's not yellow, it's chicken" to the lyrics of his hits "Like a Rolling Stone" and "It Ain't Me, Babe."

Dylan marked the third SRO crowd for the festival this year. Others so honored were Sinatra and Streisand.



Billboard, September 11, 1965

The New York Times, August 27, 1965





Voice: Fred W. McDurrell

## DYLAN STIRRED UP FOREST HILLS

### At Forest Hills

# Mods, Rockers Fight Over New Thing Called 'Dylan'

by Jack Newfield

Twenty-four year old Bob Dylan may have been the oldest person in the crowd of 15,000 that jammed Forest Hills Stadium Saturday night.

The teenage throng was bitterly divided between New York equivalents of Mods and Rockers. The Mods—folk purists, new leftists, and sensitive collegians—came to hear Dylan's macabre surrealist poems like "Gates of Eden" and "A Hard Rain is Gonna Fall." But the Rockers—and East Village potheads—came to stomp their feet to Dylan's more recent explorations of electronic "rock folk."

The confrontation was riotous. The Mods booed their former culture hero savagely after each of his amplified rock melodies. They chanted "We want Dylan and shouted insults at him. Meanwhile, the Rockers, in frenzied kamikaze squadrons of six and eight, leaped out of the stands after each rock song and raced

for the stage. Some just wanted to touch their new found, sunken-eyed idol, while others seemed to prefer playing Keystone cops with pudgy stadium police, running zig-zag on the grass until captured in scenes reminiscent of the first Beatie movie.

The factionalism within the teenage sub-culture seemed as fierce as that between Social Democrats and Stalinists, and it began even before Dylan set foot on the wind-swept stage. Folk disc jockey Jerry White introduced from the wings, "The Fifth Beatie, Murray the K."

The leading symbol of commercialization and frenetic "Top 40" disc jockeying was greeted with a cascade of boos. "There's a new swinging mood in the country," Murray the K began, "and Bobby baby is definitely what's happenin', baby."

The teenage argot drove the Mods to even greater fury. But when the K added, "It's not rock, it's not folk, it's a new thing

Continued on page 10

# Mods, Rockers Fight Over New Thing Called 'Dylan'

Continued from page 1

called Dylan," a united front of cheers filled the night.

After three introductions, Dylan finally emerged from the wings like a timid bird with a lion's mane. The first half of his concert was devoted exclusively to the image-filled, heavily symbolic absurdist songs he was identified with before he unveiled his "electricity" at Newport last month. The Mods listened enraptured as he sang the familiar images: "she is a hypnotist collector/you are a walking antique" and "she can take the dark out of the night and paint the daytime black."

A few moments later, hunched over, his long hair rippling in the breeze, Dylan mesmerized the Mods, half singing, half

chanting, "The Gates of Eden":

"I try to harmonize with songs the lonesome sparrow sings... at dawn my lover comes to me and tells me of her dream/with no attempt to shovel the glimpse into the ditch of what each one means."

Then Dylan sang a long, new dream called "Desolation Row" that contained these two verses:

"All except Cain and Abel and the Hunchback of Notre Dame/ everybody is either making love or waiting for rain/Ophelia, she's beneath the window, for her I feel so afraid/on her 22nd birthday, she's still an old maid."

"The Titanic sails at dawn/ everyone is shouting 'which side are you on'/Esra Pound and T. S. Eliot are fighting in the captain's tower/while calypso singers laugh at them below them..."

But Dylan is like Norman Mailer: he never repeats himself or exploits his past. Just as Mailer has moved inevitably from Trotskyism to hipsterism to mysticism, so has Dylan grown from political protest to rock folk.

A four-piece amplified band (electronic organ, electronic bass, electronic guitar, and drums) backed Dylan up the second half of the concert. After the first rock song, the Mods booed Dylan. After the second someone called him a "scum bag," and he replied coolly, "aw, come on now." After the third the Mods chanted sardonically, "We Want Dylan."

It was during the third rock number that the first wave of Rockers erupted from the stands and sprinted for the stage. This ritual was repeated by co-ed guerrilla bands after each succeeding song. The Mods, meanwhile, responded to the ultimate desecration of their idol by throwing fruit. But they should have been listening to the lyrics—they were as poetic as ever.

Perhaps in an attempt to show the Mods he wasn't "going commercial" or "selling out," Dylan performed a few of his earlier hits like "It Ain't Me, Babe," with a muted rocking beat. The message seemed to get through and much of the Mod's wrath subsided. And the Mods joined the Rockers in wildly applauding Dylan's second new song of the evening (no title announced) which he sang while playing the piano standing up.

America's most influential new poet since Allen Ginsberg then sang his top selling "Like a Rolling Stone," and the factions divided again. The Mods booed, and during the last chorus a dozen teenagers charged the stage, exhausted police in slow-footed pursuit. Keeping his cool, Dylan finished the song, mumbled, "Thank you, very much," and walked off without doing an encore, while kids and cops cavorted on the grass.

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## September 3, 1965

# Bob Dylan

in concert  
at the

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## Bowl Show For Dylan

The Beatles' exciting performance at the Hollywood Bowl will be followed within a few days by another blockbuster—a Bob Dylan Concert.

"Bob Dylan will be at the Bowl on September 3," Bob Eubanks, producer of both concerts, announced.

While the Beatles are scheduled to leave following their Hollywood Bowl performance on August 29 and 30, Eubanks says he will invite them to stay and see the Dylan concert.

Tickets for the Dylan performance can be obtained at Mutual Ticket Agencies, The Automobile Club of America, Wallich's Music City and the Hollywood Bowl Box Office.

Tickets to the Beatle Concert were completely sold-out when the first day's mail arrived, so you'd better hurry if you don't want to miss this opportunity.

KRLA Beat, August 14, 1965

## DYLAN HERE ON BEATLES' HEELS - WHAT A WEEK!

What a week! The Beatles setting new records in frenzy and excitement at Hollywood Bowl, only to be followed four days later by the incomparable Bob Dylan.

Preparations for the Beatles' second appearances at Hollywood Bowl had been carefully planned months in advance. Both their shows were sell-outs, of course. They had been since that very first day's mail came pouring in when tickets were placed on sale months ago.

The usually tranquil and serene Bowl was braced for this invasion by the Beatles and their frenzied throng of followers. The excitement of last year — the screams of ecstasy which had filled the Bowl with a deafening roar and could be heard throughout Hollywood — was well remembered.

Somehow, however, this year seemed even wilder. No one who attended either performance will ever forget it.

But even as the last Beatle scream was dying down preparations were underway for another momentous evening — the Dylan concert, also sponsored by Bob Eubanks and KRLA, at Hollywood Bowl on Friday, Sept. 3.

The huge, enthusiastic crowds mark the only thing the two sister concerts could share in common. The Beatles' shows are always wild — filled with screaming, waving, frantic girls. And noise — nothing but total noise.

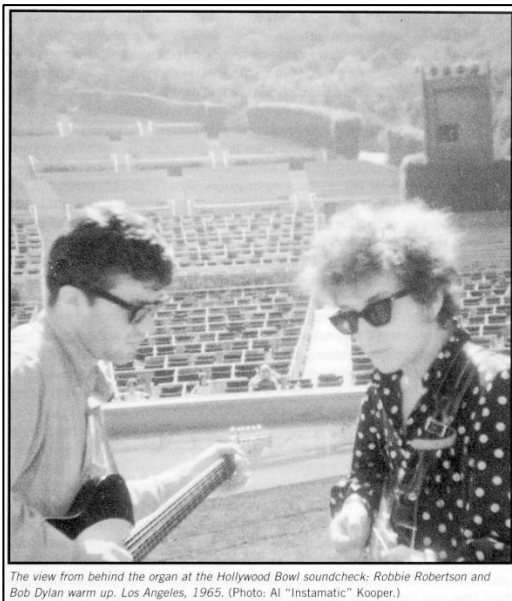
But with Dylan it's different. When he saunters onto the stage, alone with only his guitar and harmonica, there is a hush of respect from the audience after the initial thunder of applause. While the Beatles' songs are usually drowned out by their frenzied fans, the audience listens to Dylan and to what he's trying to say.

Although he professes not to have a message, the listeners still search for one. And if anyone sheds a tear, it is a real one. For Dylan tells it like it is.

When his show is over, Dylan ambles off the stage in the manner that he came on. When the final encore is done his audience sits spell-bound, discussing his songs and the performance.

Yes the Bowl is accustomed to the world's great entertainers. But even so, this will go down as The Week That Was.

KRLA Beat, September 11, 1965



The view from behind the organ at the Hollywood Bowl soundcheck: Robbie Robertson and Bob Dylan warm up. Los Angeles, 1965. (Photo: Al "Instamatic" Kooper.)

## On the Town

# Bob Dylan Does As He Pleases

Ralph J. Gleason

BOB DYLAN is nothing if not controversial and his recent concerts have emphasized this. Earlier this month, he attracted some 15,000 people to the Forest Hills Stadium in Long Island and got booed by some of them. The same thing happened at the Newport Folk Festival earlier in the summer.

But last weekend when another 15,000 packed the Hollywood Bowl, Dylan got what the Los Angeles Times critic, Charles Champlin, called "pin-drop silence."

What is going on is that Dylan is carrying out in his concerts the development that was heralded by his most recent album, "Bringing It All Back Home."

Hard on the heels of his two rock 'n' roll hit discs, "Subterranean Homesick Blues" and "Like a Rolling Stone," Dylan is adding rock 'n' roll to his concerts.

★ ★ ★

AT NEWPORT he started out singing the rock numbers accompanied by a rock band and only got into his more orthodox (relatively, friend, relatively) songs after being greeted with catcalls and boos and leaving the stage.

At Forest Hills he did it the other way around. He started with the protest songs and then went into his rock 'n' roll bag; but here again the audience, which Bob Shelton in the New York Times condemned as "immature," hooted and whistled at him. One spectator, according to a story in Newsday, yelled, "Where's Ringo?" And others chanted, "We want Dylan."

As one fan has already written me, "The audience did not come prepared for an unbalanced rock 'n' roll band and they didn't want it." This fan went on, "Dylan has changed. He wore a suit, which I don't mind but which ISN'T Dylan . . . Bobby Dylan will no longer be getting the \$2 and \$4 for MY ticket to his concert because I had enough screaming at the Beatles' concert last year." By the time he has made the full changeover to rock 'n' roll, the fan declares, "I will be content simply to listen to his records."

At the Hollywood Bowl, as on his other concerts, Dylan sang "Something Is Happening Here But You Don't Know What It Is. Do You, Mr. Jones?" which is his new song not yet released on records. At Hollywood, according to my spies, he did NOT repeat NOT, wear a suit and tie (as if that has anything to do with anything). But he did sing with the rock 'n' roll band and most of the audience dug it. At least there was no disturbance and no overt objection. We may be more into this on the coast than they are in New York.

What is happening is that the merger of the arts, of poetry and popular music, is taking shape before our eyes in a way, as Don Carpenter pointed out the other day, that hasn't happened before in our time.

★ ★ ★

"SHOW Sold Out: But Did Dylan" the headline says in Newsday. Baloney. Dylan is doing exactly what he wants to do, regardless of whether it is successful in financial terms. Just like the Beatles. It is an anachronism of the thinking of the 30s to see the Beatles as lacking the courage to say or do anything that would hurt their money-making ability. They, like Dylan, do it the way they want, and to hell with anybody else's preconceived ideas. More power to them.

Dylan will be here in December — the dates are not yet announced — probably for one night in Berkeley and one in San Francisco. He is the most successful performer in show business in this country. Who else would fill the Hollywood Bowl with only himself and a four-piece band? And right now there are upwards of 40 Dylan songs in albums and single releases making him one of the most successful song writers since Cole Porter.

I'm sorry my correspondent won't go to the Dylan concerts. I wouldn't miss them. Who are we to define what the artist must do?

San Francisco Chronicle, September 8, 1965





# DYLAN AT THE BOWL

## "We Had Known A Lion"

BY SHIRLEY POSTON

Bob Dylan's concert at the Hollywood Bowl was much like its star.

Different, to say the least.

Where, oh, where was the fanfare that night? The drum rolls and flashing lights and secondary acts and endless introductions that invariably precede the featured performer.

Wherever the fanfare had gone to, it wasn't at Hollywood Bowl that Friday.

The concert was scheduled to begin at eight o'clock, but then, aren't they all? And the audience was still milling about when the show came in like a lamb.

### Opening Number

The show being a smallish young man who sauntered unannounced onto the stage and plunged, without a word, into his opening number.

A welcome of applause came from those who had already laid their hot dogs aside, knowing to expect the unexpected. Others started visibly at the first guitar chord and raced for their seats.

Others milled a bit longer, whispering "is it him?"

It was him all right.

For those close enough to view him clearly, the explosion of near-colorless hair and the thin sensitive face gave him away. So did the charcoal grey suit, the well-worn black boots, the shirt open at the collar, the defiant absence of necktie.

For those who could hear more than see, the sound gave a name to the far away figure.

It was, unmistakably, Dylan.

### One Man Show

For the first half of the performance, the show was one man. The equipment (drums, piano, organ, etc.) at the rear of the stage held the promise of noisier things to come, but for the present it was guitar, harmonica and Dylan.

His repertoire included hits from then and now. "Gates Of Eden", "Baby Blue", "Desolation Row", "Tambourine Man", more.



... PROTESTOR

He sang a lot. But he sure didn't talk much.

He did venture forth with a "you know how it is" when the damp air made it next to impossible to keep his guitar in tune. And once, when an eager fan penetrated the applause with the rasp of a dime store trumpet, Dylan grinned.

"What is that thing," he wondered into the microphone. "I mean, what are you trying to say?"

That was about the extent of his spoken communication with the audience until his burst of conversation at intermission time.

"I'll be about fifteen minutes," he chatted.

He was about twenty. When Dylan returned to the stage, he was accompanied by a group of musicians. All trekked silently to the bandstand and plugged themselves in.

### No Rock, No Roll

During this half of the show, Dylan did not rock. Nor did he roll. But the band did add a touch of the modern to his some familiar, some relatively unknown selections.

"Mr. Jones", a rambling, rangy number which often makes little sense and often makes far too much, proved to be the high point of this portion of the concert. To execute it properly, Dylan put down his electric guitar (which he'd been using to play rhythm, not lead) and ambled to the magic piano that sounds like anything but the average 88.

When the time came to honor the most-shouted request of the evening, Dylan searched momentarily for his C harmonica, couldn't find it, asked the audience for help and tuned up with a mouth harp that was helpfully hurled onto the stage by an unknown friend indeed.

He should have flung it back. Gently, of course. And returned to the piano.

### The Main Moment

This was the moment the majority of his audience had been waiting for. Dylan, in the flesh and blood, singing the number one song that has made him the idol of millions instead of just thousands.

It was probably the moment he'd been waiting for, too.

He knew the song by heart. So did his audience. Unfortunately, the band did not. And the famous "Like A Rolling Stone" was minus the powerful, Dylan-composed background that helped catapult the song and the singer to international fame.

But Dylan made the best of it. There hadn't been time for the group to learn the intricate arrangement, so the band just more or less played on.

No one really minded that much. The words were still



... COMMUNICATOR

there. And Bob Dylan, the real Bob Dylan, was standing there singing them.

How did it feel?

### No More

It felt like more. For those of us who attended, it still does because that was all she wrote, there was no more.

At the close of the song, Dy-

lan leaned toward the microphone. He said "thank you very much." Then, he left.

Oh, he did wave once on the way out.

Most of the audience stayed awhile. Some applauding. Some calling for an encore. Some just sitting. Teens and adults alike, just sitting. No rushing for autographs. No screaming. Just

sort of contemplating what had just finished happening.

Someone rather quiet, almost shy, had stood on a stage and communicated with music, not conversation.

The show that had crept in like a lamb had crept back out just as unceremoniously.

But, for an hour or two, we had known a lion.

## How Do I Get To England, Please?

If you are interested in traveling to Merry Olde England you might be wondering about your chances of finding a job and how to attend a British College while you're there.

Your chances of finding a job in England depend upon many things, such as your age, the kind of work you do and how long you intend to stay. And in order to work in England as a non-citizen, your employer must be able to prove that no British citizen can fill the posi-

tion he has made available to you.

Being accepted by a British college is next to impossible, but has been known to happen. You must have two years of higher education to your credit before you would have the slightest hope of being accepted, and must make all the necessary arrangements before leaving America.

In order to qualify for a "student visa" you will need a

letter of acceptance from the British college in question when you go to apply for your travel credentials.

Anyone interested in staying in Britain to work or study should get in touch with the British Consulate in their area.

Thanks so much for your response to our English series. You aren't the only ones who want to take the next boat twice as bad now. So do we!

Hope we see you over there, old bean!



# Folks Pay Homage to Dylan

BY CHARLES CHAMPLIN  
Times Entertainment Editor

The incidentals were the same as for the Beatles' concerts last Sunday and Monday — the Hollywood Bowl virtually sold out, the parking lots overflowing and Highland Ave. a tangle, the hip young crowd dressed in bell-bottoms, shifts and, for the boys, sports shirts of unparalleled finery.

The monumental difference was that his vast audience paid folk singer Bob Dylan the compliment of pin-drop silence while he was performing. His rewards thereafter were thunderous applause, a scattering of whistles but no screams, which is interesting because there was obviously at least a partial overlap between his audience and the Beatles'.

Impressively, there were no supporting acts to pad out the bill. It was all Dylan. Through the long first-half when he worked alone, the sight of one slight, black-suited figure at center stage holding the vast Bowl enthralled was close to awesome.

Dylan is by a long stretch the hottest new property in music. Billboard magazine reports that 48 recordings of Dylan songs by other artists have been cut or commissioned in the last month.

It is not hard to see why. His melodies as such blend one into another almost indistinguishably. But like the poet he is, he makes his words blazingly memorable by meter and word-use.

He is an Imagist folk singer. In "Devastation Row," one of his many current successes, Dylan has "Ezra Pound and T. S. Eliot argue in the captain's tower while calypso singers sing and fishermen hold flowers." A poem should not mean but be, and his poems are.

He is most wonderfully funny and concise. "The cops don't need you and they expect the same," he

notes sardonically in one song. "Bankers' nieces seek perfection," he chants elsewhere.

A new song, which he banged out on an altered upright piano, is an ode to imperfection which he calls, "something is happening here and you don't know what it is, do you, Mr. Jones?"

As performer, Dylan sings with an insistent, penetrating twang and

plays fundamentalist guitar and harmonica. Given those words, the effect is compelling, almost hypnotic.

For the last half of Friday's show he took up the electric guitar (for which he was booed at the Newport Folk Festival) and added a rock quartet behind him. Newport, I think, had the right idea. The added sound drowned the lyrics in several in-

stances. But mostly the effect was to undercut Dylan's individuality, putting him into a bag, as the trade says, which is already overcrowded.

Dylan's solo pre-eminence was acknowledged by

the presence in the audience of what looked like half the record industry brass in Los Angeles plus many of his performing contemporaries, including the Beach Boys, the Birds and Sonny and Cher.

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— Charles Faber, HOLLYWOOD CITIZEN-NEWS

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at Hollywood Park.’**

**“ . . . the climactic scene, which finds  
the whole cast in a frenzy of comings and  
goings, is a gem of central-stage direction.**

**“Rooney received a standing ovation  
— the first, he said with great emotion,  
he had ever had.”**

— Charles Champlin, L.A. TIMES

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LOS ANGELES AREA	SAN FERNANDO VALLEY
<b>CENTINELA</b> Cent. & Segni. OR 8-8677 Regular Prices LORD JIM—Color Wheeler Dealers	<b>CANOGA PARK</b> John Wayne, Dean Martin, SONS OF KATIE ELDER; Black Spurs
<b>BEATLES—HELP</b> Great Imposter	<b>LAUREL</b> John Wayne, Dean Laur. Cyn. N. Van Martin, SONS OF KATIE ELDER; Black Spurs
<b>CENTURY</b> Century at C'shaw OR 3-1824 Burt Lancaster THE TRAIN Great Escape	<b>LAUREL</b> 899-2588 John Wayne, Dean Martin, SONS OF KATIE ELDER; Black Spurs
<b>FLORAI</b> ASTRAS DE LAS	

The Los Angeles Times, September 6, 1965

THE MOST popular single performer in this country, perhaps in the world today, is Bob Dylan, the poet and singer whose songs are dominating the popular music hit parade, who can draw 15,000 people into the Forest Hills Arena and the Hollywood Bowl all by himself and whose albums are among the best selling discs in the music business.

The San Francisco Examiner,  
September 19, 1965





## INTERNATIONAL TALENT ASSOCIATES, INC.

AGENCY • ARTISTS' MANAGER

9025 WILSHIRE BLVD. • BEVERLY HILLS, CALIF. • TEL: CRESTVIEW 5-4562

ATTACHED RIDER HEREBY MADE PART OF THIS CONTRACT

Local No. 47

THIS CONTRACT for the personal services of musicians, made this 20 day of July, 1965, between the undersigned employer (hereinafter called the "employer") and One (1) musicians (hereinafter called "employees").  
(Including the Leader)

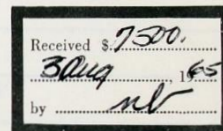
WITNESSETH. That the employer hires the employees as musicians severally on the terms and conditions below. The leader represents that the employees already designated have agreed to be bound by said terms and conditions. Each employee yet to be chosen shall be so bound by said terms and conditions upon agreeing to accept his employment. Each employee may enforce this agreement. The employees severally agree to render collectively to the employer services as musicians in the orchestra under the leadership of ASHES AND SAND INC., presents

BOB DYLANPlace of Engagement Hollywood Bowl, Hollywood, CaliforniaDate(s) of employment Friday evening 3 September 1965Hours of employment Between the hours of 8:30pm and 10:30pm (PST)Type of engagement (specify whether dance, stage show, banquet, etc.) Concert

Price agreed upon \$15,000.00 (fifteen thousand dollars guaranteed) against 50% of the potential gross after taxes - Approximate Pot. Gross \$70,000.00  
This price includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the employer on or before the date of engagement.

DEPOSIT: \$ 7500.00 (30 days prior to engagement)  
payable to International Talent Associates, Inc., upon signing of contract. (In the event that, contrary to contract specifications, an uncertified check is tendered by employer, same will be received and deposited for clearance purposes only. If check is not paid upon presentation, this contract, even if signed by all parties, shall be of no force and effect.)

BALANCE to be paid in United States currency to Ashes and Sand, Inc., or before conclusion of engagement. There are to be no deductions for any reason whatsoever.



The employer is hereby given an option to extend this agreement for a period of \_\_\_\_\_ weeks beyond the original term thereof. Said option can be made effective only by written notice from the employer to the employees, not later than \_\_\_\_\_ days prior to the expiration of said original term, that he claims and exercises said option, and a copy of said notice shall be filed with the local in whose jurisdiction the engagement is to be played.

Upon request by the American Federation of Musicians of the United States and Canada (herein called the "Federation") or the local in whose jurisdiction the employees shall perform hereunder, the employer either shall make advance payment hereunder or shall post an appropriate bond.

If any employees have not been chosen upon the signing of this contract, the leader shall, as agent for the employer and under his instructions, hire such persons and any replacements as are required for persons who for any reason do not perform any or all services. The employer shall at all times have complete control over the services of employees under this contract, and the leader shall, as agent of the employer, enforce disciplinary measures for just cause, and carry out instructions as to selections and manner of performance. The agreement of the employees to perform is subject to proven detention by sickness, accidents, or accidents to means of transportation, riots, strikes, epidemics, acts of God, or any other legitimate conditions beyond the control of the employees. On behalf of the employer the leader will contribute the amount received from the employer to the employees, including himself, as indicated on the opposite side of this contract, or in place thereof on separate memorandum supplied to the employer at or before the commencement of the employment hereunder and take and turn over to the employer receipts therefor from each employee, including himself. The amount paid to the leader includes the cost of transportation, which will be reported by the leader to the employer.

All employees covered by this agreement must be members in good standing of the Federation. However, if the employment provided for hereunder is subject to the Labor-Management Relations Act, 1947, all employees, who are members of the Federation when their employment commences hereunder, shall be continued in such employment only so long as they continue such membership in good standing. All other employees covered by this agreement, on or before the thirtieth day following the commencement of their employment, or the effective date of this agreement, whichever is later, shall become and continue to be members in good standing of the Federation. The provisions of this paragraph shall not become effective unless and until permitted by applicable law.

To the extent permitted by applicable law, nothing in this contract shall ever be construed so as to interfere with any duty owing by any employee hereunder to the Federation pursuant to its Constitution, By-Laws, Rules, Regulations and Orders.

Any employees who are parties to or affected by this contract are free to cease service hereunder by reason of any strike, ban, unfair list order or requirement of the Federation, and shall be free to accept and engage in other employment of the same or similar character or otherwise, for other employers or persons without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.

Representatives of the local in whose jurisdiction the employees shall perform hereunder shall have access to the place of performance (except to private residences) for the purpose of conferring with the employees.

The performances to be rendered pursuant to this agreement are not to be recorded, reproduced, or transmitted from the place of performance, in any manner or by any means whatsoever, in the absence of a specific written agreement between the employer and the Federation relating to and permitting such recording, reproduction or transmission.

The employer represents that there does not exist against him, in favor of any member of the Federation, any claim of any kind arising out of musical services rendered for any such employer. No employee will be required to perform any provisions of this contract or to render any service for said employer as long as any such claim is unsatisfied or unpaid, in whole or in part. If the employer breaches this agreement, he shall pay the employees, in addition to damages, 6% interest thereon plus a reasonable attorney's fee.

The employer, in signing this contract himself, or having same signed by a representative, acknowledges his (her or their) authority to do so and hereby assumes liability for the amount stated herein.

To the extent permitted by applicable law, there are incorporated into and made part of this agreement, as though fully set forth herein, all of the By-Laws, Rules and Regulations of the Federation and of any local of the Federation in whose jurisdiction services are to be performed hereunder (insofar as they do not conflict with those of the Federation), and the employer acknowledges his responsibility to be fully acquainted, now and for the duration of this contract, with the contents thereof.

THIS CONTRACT SHALL NOT BE BINDING UNLESS SIGNED BY ALL PARTIES HERETO.

**Robert L. Eubanks**  
X Robert L. Eubanks  
6290 Sunset Blvd.  
Hollywood 28, California  
City \_\_\_\_\_ State \_\_\_\_\_

**BOB DYLAN**  
X [Signature]  
Signature of Leader  
Burt Zell  
City \_\_\_\_\_ State \_\_\_\_\_

802

Local No.

RETURN ALL SIGNED COPIES TO:  
INTERNATIONAL TALENT ASSOCIATES, INC.  
AGENCY • ARTISTS' MANAGER  
9025 WILSHIRE BLVD.  
BEVERLY HILLS, CALIF.

**Burt Zell**  
AGENCY • ARTISTS' MANAGER  
9025 WILSHIRE BLVD.  
BEVERLY HILLS, CALIF. 273-2400

Form B-2a

The following is hereby made part of the attached contract:

1. Artist shall not be required to appear or perform before any audience which is segregated on the basis of race, color or creed or where physical violence and possible injury to Artist is likely to occur. If any of the foregoing conditions exist and Artist does not appear or perform as a result thereof, such failure to appear or perform shall not constitute a breach of this agreement. In such event, Artist shall refund any portion of the engagement fee theretofore paid to Artist less Artist's out-of-pocket expenses.

2. The name of the Artist may not be used or associated, directly or indirectly, with any product or service without the Artist's written consent.

Accepted and agreed to:

Robert L. Eubanks  
Employer

Artist

This rider is hereby made a part of the contract to which it is attached.

(1) "In all advertisements and promotions related to the performance for which this contract is made, it is hereby specifically requested that the artist's billing read simply 'BOB DYLAN' with no other phrases, adjectives or quotations such as 'Poet of the Times', 'Author of ...', 'The Remarkable ...' etc."

(2) "If for this concert, a free program is to be printed for which you will require some autobiographical information on Bob Dylan, Albert B. Grossman Management, Inc. should be so advised in writing at the time that this signed contract is returned for completion. The aforementioned office will then provide a piece written specifically for this purpose by Mr. Dylan. It is hereby understood that the autobiographical piece will be used exclusively for such programs and under no circumstances will any other material be used in such programs without the specific written permission of the above mentioned office."

Accepted and agreed to by:

Robert L. Eubanks  
Employer









Bob Dylan in Austin — somewhere, the poetry

## Dylan

### The Word . . . The Word . . . it never comes

By JIM LANGDON  
Amusements Staff  
BOB DYLAN: An Interview.

... so it's the kind of setting nobody digs — an overcrowded room with chairs in a circle (no symbolism here) and eager young faces waiting for The Word that never comes out of such a scene.

But he makes it . . . black sport coat over a long sleeved purple shirt, skin-tight motorcycle-type levis disappearing into black pointed-toe boots, hair swinging like a thousand wind-worn corn fields . . .

looking younger than his 24 short years and at the same time, much older and less passionate than his 24 long years . . . shy-like, sensitive, looking around the room, silence . . . this ain't where it's at, baby, no . . . but we'll play the game, so what about the progression of style from his early recordings, the Guthrie-styled ballads etc., to the more recent things that some clever madison ave. hippy labeled folk-rock?

"It just sort of came

natural" he says too softly, and what about comparing the two styles? say a tune like the soulful, haunting ballad, "Girl From the North Country."

"I wish I could still write like 'Girl From the North Country' but I can't write like that anymore."

are songs like "Hollis Brown" "Pessmistic" someone wants to know.

"no, it's just a statement." someone else: who are your favorite performers?

"I like just about everybody anyone else likes, like Charles de Gaulle, for instance."

children's songs? "all my songs are children's songs, really, they're just for different types of children, that's all."

(silence . . . no groove . . . too strained . . . not going to get off the ground . . . talk . . . rapidly boy . . . i won't put you down if you won't put me down . . . i'll let you be in my dream if you let me be in yours . . . i said that . . .)

somebody say something. okay, what's your next move?

"classical music, form and matter and mathematics etc." then the bomb: somebody from baylor u. wants to know if he believes in god:

"first of all, god's a woman, we all know that, you take it from there."

he wants to make a book of, well, a book of words . . .

he wants to make a movie, a horror story with robert taylor . . .

he thinks allen Ginsburg is a legitimate poet . . .

literature, though, is becoming a snobbish kind of thing . . .

on folk music:

"folk music is all tied up in ancient symbolism — this is something that the folk music critics don't realize."

on new york:

"i love new york, i never had anything when i was there and that's why the city never strangled me, you can only be strangled if you've got a little something, if you're caught up in the middle."

on politicians:

"i love new york, i never had anything when i was there and that's why the city never strangled me, you can only be strangled if you've got a little something, if you're caught up in the middle."

"they're all trying to better themselves, aren't they? i'm always wary of people who try to better themselves."

has financial success changed his life in any way? "yes, i have more money now."

and what does he do with it?

"i buy things."

damn, big drag, sure like to talk with the cat sometime, over a beer, maybe, swap stories of freight-hopping trips, hitching rides across country, talk about girls from the north country, their hair blowing in the wind, the poetry, somewhere, the poetry.

got to make room for the television cameras, let the college kids get their autographs.

later, man.

later.

**DANCE  
MARSHAL FORD  
CAFE**

**DANCE TONIGHT**

The Austin American-Statesman, September 25, 1965



## Show World

By JOHN BUSTIN  
Amusements Editor

Bob Dylan's popularity as a folksinger and composer has gained rather faddish proportions with a sizable body of fans who have become more a cult than a following, but there's certainly nothing fleeting about the unique talent he has put upon the contemporary entertainment scene.

Dylan proved this at his Friday night concert in Municipal Auditorium where he showed himself to be not only a spinner of stories but a weaver of spells. After listening to about a song and a half, a spectator at this concert would have had difficulty resisting the distinctive appeal of his music, no matter what kind of misgivings he may otherwise have about folk and/or rock-type music, for the effect was quite hypnotic.

As a performer, of course, Dylan isn't a world-beater by ordinary musical standards, if anyone would be so crass as to measure him by this yardstick. But as a folk-poet who has chosen to set his verse to song, he's in a class by himself. Actually, it's an ideal idiom for his expression, for his wry, sly, mocking, bitter, savage, plaintive, amusing parables take on all the more bite when hung on a melody line.

And about that heavily amplified band he used on the second part of his program—the band that has brought him a few boos from folk purists—I found it not an unappealing contrast to his solo guitar-accompanied works on the first half of the show. On numbers like "Maggie's Farm," for instance, it had an earthy drive in itself.

But maybe I'm not looking at it objectively now. I went to the Dylan concert as an observer, but I guess I came away a fan.

The Austin American-Statesman,  
September 28, 1965

## to coin a phrase . . .

by alicia helton

I think I must be a little in love with Bob Dylan.

With that in mind, here are some of my impressions of his show Friday night, for what they're worth.

He started quickly, singing alone one of the folk songs for which he is so famed. That is not to say he started on time. A remarkably patient audience waited nearly half an hour for the throaty balladeer to appear. Loud clapping began only when faces started peering out from behind the curtain on either side and continued briefly with no immediate results.

Much of the crowd was dressed casually. One girl wore jeans with a ragged sweater tied over her shoulders, rubber thong sandals on bare feet, and the inevitable rope of hair slung round her neck. The range of attire was vast, matching the range of attitudes and responses.

Their patience could well be due to the quantity of beer in paper cups, sloshed over lips as the bearers clambered in and out of their rows. It was indeed a free-wheelin' group long before the curly-headed star arrived.

The singing at first was fun, watching his fast work shifting from voice microphone to the low mike for his guitar, listening and trying to understand the passionate lyrics pouring forth in gritty tones.

"Somethin's goin' on here, and you don't know what it is, do you, Mr. Jones?"

I suppose I am definitely a Mr. Jones. I feel like that's the biggest in-group I've ever encountered, the in-jokes hilariously funny, the in-jargon infinitely meaningful. And I'm not in.

Nevertheless, I'm so glad to have been there.

His expression seemed deadpan . . . until he raised his eyes. Frail-looking, dressed in a tight gray suit, short jacket, short tight pants, light blue shirt, hiding behind the harmonica and

its neck brace, his face sensitive, vulnerable looking.

"The lover who has just walked out your door

"Has taken all his blankets from the floor.

"It's all over now, Baby Blue."

No attempt to sing quite in time with his guitar.

"Her sin is her lifelessness."

Beautiful phrases, unlikely but precisely appropriate descriptions. The "jingle-jangle morning" of the singer, following and cajoling the "Tamborine Man."

After intermission—and more beer for the crowd—he added a piano, electric guitar, bass guitar, drums, and organ. The music was loud. The harmonica was shrill and glass-shattering.

But for me, Mr. Jones with the hypersensitive ears (my three-year-old occasionally turns up with a black eye simply for singing too loudly), the effect was grand. The sound swept you along into the motion and feeling of the music, making all the more intent the soft passages of his harmonica, sometimes mournful, sometimes tender.

"I'd do anything in this Goda-mighty world . . ."

And I'm sure he would.

"If you'd just let me follow you down."

I would. I would. The crowd had gradually oozed around the perimeter of the auditorium, closer and closer to the stage. Girls at the front, intent, moved with the rhythm, eyes fixed on the small figure with the big voice.

Even the peanut vender had quit circulating.

"You're lost in Juarez in the rain and it's Easter time, too . . ."

If you think clapping, holding a cigarette and soggy cup of beer . . .

"And you're all alone,

"Just like a rollin' stone."

The show was over.

A Mr. Jones maybe, but I, conventionally dressed as I am and liking it, respect and envy the in-group.



Dylan  
... he's in.

## Theater Seeks Musical Talent

Auditions for the Austin Civic Theater's upcoming production of "110 in the Shade" will be held Monday and Tuesday nights at 7:30 p.m. in the Playhouse at Fifth and Lavaca streets.

"We need singers and dancers, including seven or eight men ranging in age from 18 to 50 years old, a chorus of women of varying ages, and one strong soprano," said Ken Johnson, newly arrived guest director.

Actors unfamiliar with "110 in the Shade" may perform something they know at the auditions.

"110 in the Shade" is "The Rainmaker" revisited and set to music by UT exes Tommy Jones and Harvey Schmidt of "Fantasy" fame.

Johnson is considering using the script from "The Rainmaker" and fitting the score from "110 in the Shade" to the original play. He is a graduate of the University of Minnesota who comes to Austin from the well-endowed Orange Civic Theatre.

For those who missed the movie starring Katherine Hepburn and Burt Lancaster, the story is about the romance between a charismatic rainmaker and a spirited spinster who is the backbone of her rural family.

"110 in the Shade" tryouts will be the last auditions in ACT's 60

## 4,000 Attend Raw-Edged Folk-Poet In Concert

Bob Dylan, the fabled folk-poet, drew a near-capacity crowd of more than 4,000 persons Friday night at his first appearance in Austin (See interview, Page 14.)

Dylan, who has become one of the nation's top musical attractions during the past three or four years, ran through a program of his own songs with his familiar raw-edged, twangy style.

During the first half of the program he sang to his own guitar accompaniment, punctuated by his harmonica, drawing enthusiastic response from the audience with such numbers as "Gates of Eden," "Desolation Row" and "Mr. Tambourine Man."

For the last half of the two-hour show, he brought on the rock-type band that he has been using in his more recent recordings.

Dylan's concert, which was delayed a half hour in starting, was the first of two scheduled Texas appearances on his initial swing through the state. He will perform Saturday night in Dallas. —JOHN BUSTIN.

The Austin American-Statesman,  
September 35, 1965

The Daily Texan, September 26, 1965



ANGUS G. WYNNIE III and JACK N. CALMES presents  
**"BOB DYLAN"**  
SEPT. 25 SAT. - 8:30 P.M.  
SMU COLISEUM  
EST. PRICE \$2.00  
FED. TAX .25  
NO REFUNDS  
PRESTON TICKET AGENCY

WYNNIE III and JACK N. CALMES presents  
**"BOB DYLAN"**  
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SMU COLISEUM  
EST. PRICE \$2.00  
FED. TAX .25  
NO REFUNDS  
PRESTON TICKET AGENCY

**IN PERSON**  
Sat., Sept. 25  
8:30 P.M.  
SMU Coliseum  
TICKETS:  
at Preston Ticket Agency  
Miracle Music  
Minsky's Records  
Preston Record Center  
McMan-Marron (Downtown)  
\$4.50, 4.00, 3.50,  
3.00, 2.50, 2.00  
Presented by Angus G. Wynne III and Jack N. Calmes

**Bob Dylan**  
IN CONCERT  
SATURDAY,  
SEPTEMBER 25  
SMU COLISEUM  
TICKETS ON SALE AT  
PRESTON TICKET AGENCY  
ALSO MIRACLE MUSIC  
\$4.50 MINSKY'S RECORD CENTER  
\$4.00 PRESTON RECORD CENTER  
\$3.50 MAIL ORDERS TO  
\$2.50 PRESTON TICKET AGENCY  
\$2.00 8111 PRESTON RD.  
Presented by Angus G. Wynne III and Jack N. Calmes

**Bob Dylan**  
IN CONCERT  
Sat., Sept. 25, 8:30 p.m. — SMU Coliseum  
\$4.50 - \$4.00 - \$3.50 - \$3.00 - \$2.00  
Preston Ticket Agency  
8111 Preston Road  
Preston Record Center  
Mail Orders To  
Preston Ticket Agency  
8111 Preston Road  
Dallas 75225  
Please Enclose  
Self-addressed  
Stamped Envelope  
Tickets also available at the following  
locations  
Miracle Music — Downtown  
Minsky's Record Line (Formerly Estrons) — 4354 Lovers Lane  
Minsky's Record Line — 310 Preston Forest Village  
Preston Record Center — 4134 Lovers Lane  
PRESENTED BY ANGUS G. WYNNIE III AND JACK N. CALMES

Dallas After Dark:  
**Folk Lovers Waiting for Dylan**

By FRANCIS RAFFETTO  
Bob Dylan, the "angry young man" folk song genius who is reportedly phasing into less folk protest and more rock-and-roll, ran away from home in Hibbing, Minn., seven times—at 10, 12, 13, 15, 16½, 17 and 18.  
He may be giving the reason when he says: "I already knew that parents do what they do because they're upright. They're concerned with their kids in relation to themselves. I mean, they want their kids to please them, not to embarrass them—so they can be proud of them. They want you to be what they want you to be."  
Dylan, 24, perhaps the decade's most influential composer — pop-folk musician, will appear in concert in Dallas' SMU Coliseum at 8:30 p.m. Saturday.  
At 15, he had written his first song, to Brigitte Bardot. But most of his songs since have been protest songs—against segregation, nuclear warfare, perhaps "the establishment," or just against the modern world.  
The young folk poet writes "Like a rolling stone. How does it feel, how does it feel, to be on your own, with no direction home, like a complete unknown, like a rolling stone?"  
Last month, when Dylan sang for 15,000 fans in a Long Island, N.Y. stadium, he drew vocal resentment when he offered a round of folk-rock numbers backed by such electronic aids as guitars.  
Dylan had turned traitor to pure folk music, and was being booed by the folk segment of the audience; while the rock group countered with enthusiastic applause.  
"I had this thing called Subterranean Homesick Blues," Dylan told Newsweek magazine. "It just didn't sound right by myself. I tried piano, the harpsichord. I tried it as blues. I tried it on the pipe organ, the kazoo. But it fit right in with the band. I haven't changed a bit. I just got tired of playing the guitar by myself."  
The young collegian promoters offering Dylan, Angus Wynne III and Jack Calmes, of Dallas, have pulled a coup in presenting the hottest name in folk or folk-rock business.  
Dylan may be getting away from his politico-social conscious type of writing, as formerly typified by his pre-campaign recording of a song last autumn:  
"Now I'm liberal but to a degree, I want everybody to be free. But if you think I'll let Barry Goldwater move in next door and marry my daughter, you must think I'm crazy..."  
The songs which have inspired the enthusiasm and loyalty of younger America are meant to be realistic. "That's what makes them so scary. If I haven't been through what I write about, the songs aren't worth anything," Dylan told an interviewer.  
Dylan is a sort of Paul Bunyan of young America folk and shaggy-hair culture who has inspired a score or so of look-alikes, sing-alikes. Even the Beatles, the prototypes of the hirsute rock set, admit to borrowing from Dylan.  
The singer works infrequently, spends a lot of time roaming the country and sampling the flavor of different locales and walks of life, and only comes home to roost occasionally in a house owned by his manager, Albert Grossman, in Bearsville, N.Y.  
If there were a king and queen of folk music, or perhaps prince and princess, it would be Dylan and Joan Baez, the long-haired protest singer-guitarist. She does not compose, while Dylan plays mostly his own work.  
Their vocabulary, as much a strange world to the aging layman as their music, usually has "everybody hung up," or some body "digging you."  
Dylan, who reportedly reports to a recording session bearing bottles of Beaulieu, has a harmonica wired around his neck, or at least did so before his present expansion into rock-and-roll accompaniment.  
Their vocabulary, as much a strange world to the aging layman as their music, usually has "everybody hung up," or some body "digging you."  
Dylan, who reportedly reports to a recording session bearing bottles of Beaulieu, has a harmonica wired around his neck, or at least did so before his present expansion into rock-and-roll accompaniment.



Bob Dylan . . . Has a message to sing to the enthusiastic multitudes.

He disdains the material aspects of fame and says he is "cool" because he "doesn't care about money and all that." And he says "I'm in control because I don't care."

Says Dylan: "I've gone through enough changes to know what is really inside me."

The mass fame comes, he says, from people "who get caught up in a thing for a while" and buy records. Then they stop buying and when they do, fame departs.  
But for the long-haired young folk-rock singer-guitarist at SMU Coliseum Saturday night, fame is here and has not yet reached its climax.

**BOB DYLAN**, the famous folk singer whose "Like a Rolling Stone" is in the top three selling tunes, will be presented by Angus Wynne III and Jack Calmes in a concert, 8:30 p.m. Saturday, Sept. 25, SMU Coliseum. It will be one of Dylan's few personal appearances in 1965. One was in the Hollywood Bowl. Prices will range from \$4.50 to \$1.50.

Dallas Morning News,  
September 3, 1965

**THE BOB DYLAN** appearance on Sept. 25 (8:30 p.m.) has been changed from SMU Coliseum to Dallas Memorial Auditorium by Angus Wynne III and Jack Calmes.

Dallas Morning News,  
September 10, 1965

**Tickets on Sale For Dylan Show**  
Baylor students may purchase tickets to Bob Dylan's Dallas performance through Lake Air Record Center, 249 Lake Air Center.  
Dylan will perform Sept. 25 at 8:30 p.m. in the Southern Methodist University Auditorium. Lake Air Record Center will sell about 40 reserved tickets at \$4 and \$4.50. Tickets may also be purchased for \$3 and \$3.50. The center is selling the tickets as a public service to Waco citizens and Baylor students.  
Information concerning tickets may be obtained by calling Bill or John Williams at PL 3-5711.

The Baylor Lariat,  
September 14, 1965

After Dark: **Dylan Captures SMU Audience**

By FRANCIS RAFFETTO  
Bob Dylan, an earnest, wispy young man with a mop of fluffy brown hair, parlayed an incisive inspirational pen, a good folk-singing voice and a loud harmonica and guitar into complete acceptance by a Dallas audience Friday night.  
Dylan's first appearance here on stage—he may have bummed through on his vaunted wanderings around America—brought a big crowd out to SMU Coliseum. As is his style now, he sang the first half of his show alone; then was backed by two guitars, piano, organ and drums for the latter half.  
Singing an all-Dylan program, as is his prerogative as America's reigning king of protest-folk music, some of his lyrics completely eluded the more mature part of his audience.  
But the young people, who were predominant and to whom he addressed his message, apparently dug him throughout.  
ONE BLONDE young girl, in the evening's only untoward incident, walked as though mesmerized to the stage apron while Dylan was in mid-song, and attempted to touch his foot.  
Even when two policemen escorted her away, she turned and stared rapily at her ideal, then, slumped to the floor before being led out. Dylan, gifted with a sense of humor, smiled, but never lost a note.  
His loudest early applause came for "Desolation Row," with, of course, "Mr. Tamborine Man" and "Rolling Stone" getting their full due of appreciation.  
For "I Ain't Goin' To Work on Maggie's Farm Any More," Dylan abandoned his guitar and wailing harmonica and chordeoned on the piano.  
His stage manner was rather shy, with little recognition of audience approval for his early numbers as he changed harmonicas in the wire frame around his neck.  
In one song, he articulated "Hour Cracked Country Lips, I Still Want to Kiss," which evoked a feminine hum from part of the SMU audience.  
DYLAN, REMINDING one old-timer of a young shaggy-haired George Arliss made up for "Disraeli," wore a tight-fitting gray tweed suit with narrow cuffs and leather buttons.  
Good-natured throughout and displaying none of his reputed temperament, Dylan said "Silence, silence" when some clamored for their favorites instead of a scheduled number.  
At the rather abrupt close, Dylan strode offstage with the band, then turned on his heel and said into the microphone, "I think Texas audiences, in Austin and in Dallas, are the best."

**WELCOME CONVENTION VISITORS**  
**TUPINAMBA RESTAURANTS**  
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Charcoal Broiled Steaks—Prime Rib  
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Fashion by Renee Firestone,  
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ON STAGE  
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★ **TOI REBEL**  
★ **JANI JAMES**  
★ **BARBARA GARDNER**  
**ROY CALHOUN, M. C.**

**VARIETY**  
Sept. 10 — Jimmy Dorsey Orchestra. Music Hall, Fair Park.  
Sept. 11 — The Kingstons. Memorial Coliseum.  
Sept. 25 — Bob Dylan. SMU Coliseum.  
Oct. 19 — Louis Armstrong. Memorial Coliseum.  
Nov. 4 — Roger Williams. McFarlin Auditorium, SMU.  
Nov. 15 — Peter Nero. SMU Coliseum.  
Dallas magazine,  
September 1965



# Carnegie Hall, New York, New York

## October 1, 1965

**Bob Dylan**



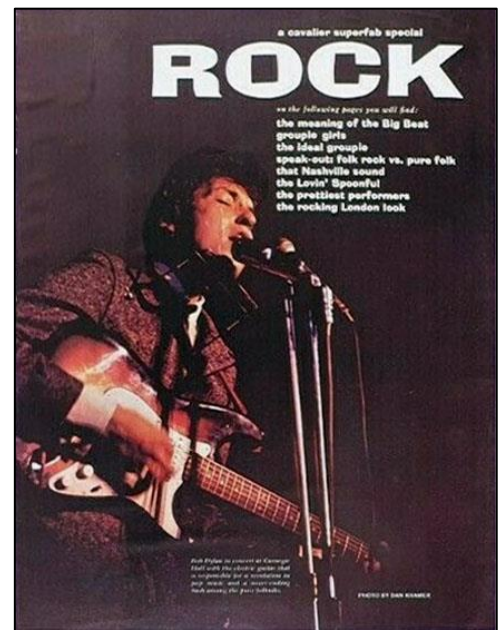
**CARNEGIE HALL**  
FRI. OCT. 1, 8:30 P.M.  
4.75 4.25 3.75 2.75  
Sale & Mail Orders Box Office

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**SYMPHONY HALL**  
(Mosque Theatre — Newark)  
SAT. OCT. 2, 8:30 P.M.  
4.50 4.00 3.50 2.75

**Sale:** All Bamberger Stores, Park Records — Newark Village Records — So. Orange

**Mail Orders:** Concerts, 330 W. 48th St. New York 17, N.Y. Enc. stamped self addressed env.



Cavalier, March 1966

## Dylan Would Rather Switch —And He Does

NEW YORK — Bob Dylan, leading spokesman in the folk-rock-protest field, first dulled, then delighted the overflow crowd in a two-part concert at Carnegie Hall Friday (1). Opening the program with solo performances of several of his lengthy folk-oriented songs, the Columbia recording star was repetitious in his style, delivery and material. Without vocal comment or introduction, the singer-composer sang "Gates of Eden," segued to "It's All Over Now, Baby Blue" and "Desolation Row."

After a short intermission Dylan began the commercial segment of the program, backed by two electric guitars, electric organ, piano and drums. His performance was electric in contrast to the slow, somewhat tedious opening. It was obviously designed to convince Dylan's more "ethnic" fans that his switch to the teen sound was actually a good idea.

The big beat sound was employed on such Dylan-penned tunes as "Just Like Tom Thumb's Blues," "It Ain't Me Babe" and his hit "Like a Rolling Stone."

With his single "Positively 4th Street" rapidly climbing the Billboard chart and with two of his tunes by other artists also on the charts, Dylan has a firm hold on the commercial teen market and any return to his early folk style appears unlikely.

HERB WOOD

Billboard, October 16, 1965

## notebook for night owls

### DYLAN IN OCTOBER

They booed Bob Dylan at Newport in July, they insulted him at Forest Hills in August, but last Friday at Carnegie Hall they screamed for more of his "rock folk" poetry.

"I didn't think you would like it," he said shyly before doing

### UNANIMOUS ACCLAIM! arthur miller's a view from the bridge

SHER. SQ. PL. 7 Av. W. 4 St. CH. 2-3432

Previews Tonight Thru Oct. 13

AT 8:40. ALL SEATS \$2.90

### PLAY THAT ON YOUR OLD PIANO

RENATA THEATRE, 53 E. 11 ST. 254-4370

### "One of the funniest evenings in town."

TAUBMAN, N. Y. TIMES

### THE KNACK

By ANN JELICOE Directed By MIKE NICHOLS  
THE NEW THEATRE 154 East 54th St. PL2-0440

ALL SEATS \$2 (Fri. & Sat. \$3)

UNANIMOUS PRAISE!

the first encore anyone could remember him doing.

The concert was almost a Defend Bob Dylan Rally. The house was filled with his most passionate followers. There was hardly a sound during the first half of the program, as one after another, with few introductions, Dylan sang his poems called folk-songs. And it was, in fact, like a poetry reading at the 92nd Street YMHA. Future generations of college literature students, I think, will be taught Dylan, and his private symbols and allegories explained. They will discuss his obsession with death, his hostility toward women, and his hypnotic rhythm the way they now discuss aspects of Carl Sandburg and Vachel Lindsay.

The second half of the concert was devoted to Dylan's amplified band, consisting of electronic bass, guitar, organ, piano, and drums. At the beginning there were a few boos, perhaps a conditioned response from the previous concerts.

### Growing Cheers

The songs were all familiar: "Ain't Gonna Work on Maggie's Farm," "Mr. Jones," "It Ain't Me, Babe." And on this third try, it became clear he had sold his new style to his fans. After each tune the cheers grew deeper and wilder. And Dylan, tense and frail, his diction better and his voice more magnetic than ever before, was clearly enjoying his vindication.

At the end of the Forest Hills concert, many of Dylan's young fans stood and booed. But Friday

after his final number, "Like a Rolling Stone," they clapped and cheered and dozens of them rushed to the stage screaming "more, more, more." And Dylan, smiling that little boy smile, came out of the wings for his encore while his fans, 12 and 14 and 16 years old, sat mesmerized in the aisle at the foot of the stage.

A new cultural tradition is evolving in America. It is the opposite of High Culture; perhaps it is more significant and certainly it is more vital. Seymour Krim once called it "the culture of the streets." Charlie Parker exemplified it in the '40s, Allen Ginsberg and Lenny Bruce and William Burroughs contributed to it. And so too does Dylan with his fusion of symbolic poetry and a new kind of folk music.

—Jack Newfield

## a child's new york

Continued from page 23

hibits a droll sleepiness all too familiar to themselves in the morning, they join in lustily. When the story is over and Mr. Guida, still in white make-up but suddenly approachable, comes out to speak with the children, the interplay is charming.

"The Red Fan" will play at 3.30 every Sunday through November 14 at the Mask Theatre, 133 Second Avenue between 9th Street and St. Mark's Place. Telephone OR 3-0291 before noon.

The Village Voice, October 7, 1965



CARNEGIE HALL/SEVENTY-FOURTH SEASON

*Friday Evening, October 1, 1965, at 8:30*

# BOB DYLAN

LEVON & THE HAWKS\*

LEVON HELM — *DRUMS*  
ROBBIE ROBERTSON — *GUITAR*  
RICK DANKO — *BASS*  
RICHARD MANUEL — *PIANO*  
GARTH HUDSON — *ORGAN*

\*Accompanists

12

Carnegie Hall, Seventy-fourth season 1965-66 program



## Bob Dylan Strikes a Chord of Empathy

by William Bender

In an age of artistic anti-communication, you have to admire a young, hipless, stooped, tall, skinny folksinger with a tossed-salad head of curly hair named Bob Dylan. Dylan communicates, as he proved again at his Carnegie Hall concert last night before a household of teenagers that made him, at 24, look like a senior citizen. He writes his own stuff, he delivers it in person, and he has a vision that burns its way through the mechanical forms of the folk songs that shot him to fame, and that triumphs over the slick commercialism of his new folk rock.

What is Dylan's vision? Well, it's a will o' the wisp kind of thing. It flashes this way and that, up and down, bright colors, dull colors, just as the glassy amplified guitars reflected the spotlights like kaleidoscopes during the second half of his program, devoted exclusively to "electricity." He's a religious philosopher -- "there are no truths outside the gates of Eden." He's a poet -- "My love, she speaks like silence." He's a lover of the open road -- "Hey, Mr. Tambourine Man . . . in the jingle jangle morning I'll come following you." He's a surrealist painter, presenting a series of bizarre images in an order-less tumble -- "Ezra Pound and T.S. Eliot are fighting in the captain's tower . . . (while) fishermen hold flowers," or "All except Cain and Abel and the Hunchback of Notre Dame, everybody is either making love or waiting for rain." The surrealism quoted above is from one of Dylan's most remarkable creations -- a ten-minute affair called "Desolation Row," in which one famous name after another (from Cinderella to Bette Davis, from the Good Samaritan to the Phantom of the Opera) are trotted forth in an endlessly repeating refrain, hammered out over an infectious rhythmic pattern, Dylan's vision is not always profound. In fact, it's often adolescent. But it spins in so many directions that its juvenalia is often obscured, at least for the sub-collegians that now seem to constitute his biggest audience. But then folk music as an art form has limits to its range. You can say just so much from the point of view of the downtrodden, the overworked, the underfed, and, more recently, the disadvantaged and the discriminated against. In his short career, Dylan has said about as much as anyone could, inhaling the currents of social unrest and forging them into folk songs with real impact for our time, the way Woody Guthrie used to. And maybe he has said all he wants to. One certainly couldn't be blamed for thinking that after the sheer noise of the "folk-rock" -- Dylan's invention combining the elements of folk music and rock 'n roll -- that filled the second half of the evening. The din that came from the electrified guitars, organ, drums, and piano was unbelievable. The beat was great. No one with two feet could deny that. But the words were inaudible--and so was the message.

The New York Herald Tribune,  
October 2, 1965



Symphony Hall, Newark, New Jersey  
October 2, 1965

**Bob Dylan**



**SYMPHONY HALL**  
(MOSQUE THEATER NEWARK)  
**SAT., OCT. 2 8:30 P.M.**  
4.50, 4.00, 3.50, 2.75  
SALE: All Bamberger Stores, Park Records — Newark; Village Records — So. Orange  
MAIL ORDERS: CONCERTS, 330 E. 48th St., New York 17, N.Y. Encl. stamped, self-addressed envelope

**Bob Dylan**



**SYMPHONY HALL**  
(MOSQUE THEATER-NEWARK)  
**SAT. OCT. 2, 8:30 P.M.**  
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**Bob Dylan**



**SYMPHONY HALL**  
(Mosque Theatre — Newark)  
**SAT. OCT. 2, 8:30 P.M.**  
4.50 4.00 3.50 2.75  
Tickets New On Sale At: **SYMPHONY HALL BOX OFFICE**  
All Bamberger Stores, Park Records — Newark; Village Records — So. Orange

**Bob Dylan**



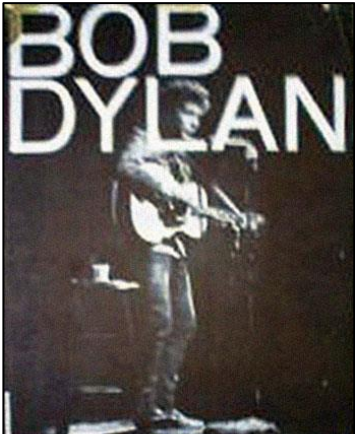
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**Bob Dylan**



**CARNEGIE HALL**  
FRI. OCT. 1, 8:30 P.M.  
4.75 4.25 3.75 2.75  
Sale & Mail Orders Box Office  
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Sale: All Bamberger Stores, Park Records — Newark; Village Records — So. Orange  
Mail Orders: CONCERTS, 330 E. 48th St., New York 17, N.Y. Encl. stamped self addressed env.

**BOB DYLAN**



**SYMPHONY HALL**  
Newark, New Jersey 07102  
**SATURDAY OCTOBER 2 at 8:30 PM**  
The New York Philharmonic Orchestra  
Music Director: Leonard Bernstein  
Ticket request: self-addressed envelope



**BOB DYLAN** — Singer, composer, poet and humorist, will make a personal appearance Saturday, Oct. 2 at Newark's Symphony Hall.

Newark Star-Ledger, September 26, 1965

**Bob Dylan due at Symphony Hall**

Bob Dylan will appear at Symphony Hall, (Mosque) in Newark, Saturday.

Considered by many folk music buffs to be one of the leading artists in the new folk-rock wave, Dylan will be accompanied during the second-half of the program by the rhythm and blues group, Levon and the Hawks.

Dylan recently appeared at SRO concerts at the Hollywood Bowl, and Forest Hills, and all indications are that he will repeat his success at Symphony Hall.

Newark Star-Ledger, September 26, 1965

**SYMPHONY HALL**  
(MOSQUE THEATRE)  
Newark 2, N. J.  
**FRIDAY EVE. at 8:30**  
\$2.59 TOTAL  
tax .16 **\$2.75**  
D. INC., presents **BOB DYLAN**  
SYMPHONY HALL  
OCTOBER 2 1965  
MEZZANINE \$2.75  
Good Only SAT. EVE. OCTOBER 2 1965  
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**SYMPHONY HALL**  
(MOSQUE THEATRE)  
Newark 2, N. J.  
**FRIDAY EVE. at 8:30**  
\$4.18 TOTAL  
tax .32 **\$4.50**  
D. INC., presents **BOB DYLAN**  
SYMPHONY HALL  
OCTOBER 2 1965  
ORCHESTRA \$4.50  
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RIGHT CENTR 0 13

**Patriotic Group To Picket Folk Singer Bobby Dylan**

Newark (UPI) — An appearance here tomorrow night by folk singer Bobby Dylan will be picketed by members of the American Patriots for Freedom, according to a spokesman for the group.

Dylan is scheduled to perform at the Mosque Theater. Tonight he is giving a similar performance at Carnegie Hall in New York City.

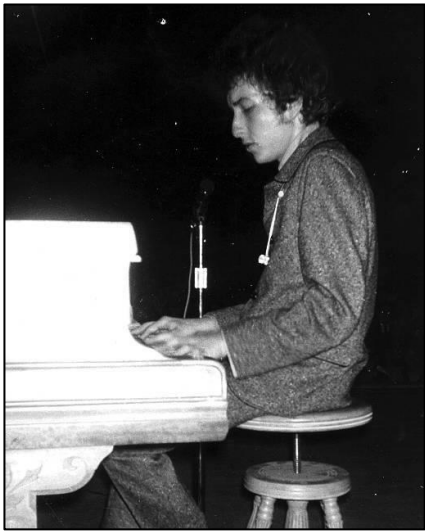
George Garvis, 28, a restaurant worker from Irvington and Newark Chapter leader of A. P. F., said they would demonstrate because Dylan is definitely a Left-winger. He said the singer seeks better relationships between the United States and the Soviet Union.

Five members of the conservative, anti-Communist organization, including Garvis, picketed offices of the United Nations Association of the U. S. A. last night in front of the theater. The group has an office on the fourth floor.

Garvis said the demonstration had no connection with a political rally under way at the theater at the time.

**MORE OFTEN  
MORE NEWS  
WNEW 1130  
MORE OFTEN  
MORE NEWS**


The Record, October 1, 1965





# Civic Coliseum, Knoxville, Tennessee

## October 8, 1965



**Bob Dylan**

BOB DYLAN—The sensational and controversial spokesman for today's generation will sing many of his countless hits, "BLOWING IN THE WIND", "THE TIMES THEY ARE A-CHANGING", "LIKE A ROLLING STONE", etc.—in his own unique and magnetic style as on Columbia Records.

ALL SEATS RESERVED—\$3.00, \$2.50 & \$2.00  
TICKET OFFICE OPEN DAILY EXCEPT SUN.  
10:00 A.M. UNTIL 6:00 P.M.  
FRIDAY, OCTOBER 8, AT 8:00 P.M.

**KNOXVILLE CIVIC COLISEUM**



**Bob Dylan**

BOB DYLAN—The sensational and controversial spokesman for today's generation will sing many of his countless hits, "BLOWING IN THE WIND", "THE TIMES THEY ARE A-CHANGING", "LIKE A ROLLING STONE", etc.—in his own unique and magnetic style as on Columbia Records.

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ALL SEATS RESERVED—\$3.00, \$2.50 & \$2.00  
TICKET OFFICE OPEN DAILY EXCEPT SUN.  
10:00 A.M. UNTIL 6:00 P.M.  
FRIDAY, OCTOBER 18th AT 8:00 P.M.

**KNOXVILLE CIVIC COLISEUM**

(typo)



COMING HERE—if you think this odd-looking fellow is not Bob Dylan, consider that he's the headliner in a show at the Civic Coliseum Oct. 8 beginning at 8 p.m. He sings and recites poetry and his record of "Like a Rolling Stone" is currently one of the most popular discs; so people are going to pay to see as well as hear him.

Knoxville News-Sentinel,  
September 26, 1965

## Bob Dylan Here Tonight

**WHO:** Bob Dylan, singer and monologist.

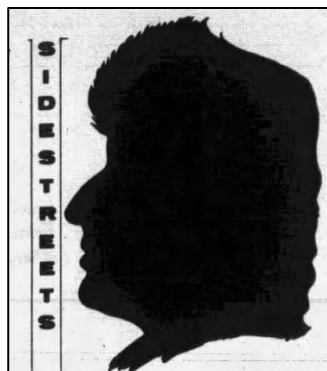
**WHAT:** Folk music and poetry and story telling.

**WHERE:** The Coliseum.

**WHEN:** Tonight at 8.

**TICKETS:** Available at the box office.

Knoxville News-Sentinel,  
October 8, 1965



By JOHN BACZUK

## Bob Dylan As A Poet

The lights of the Civic Auditorium Friday night made it look like the Nazi Reichstag. A cool Knoxville breeze entered with us and we got our tickets. The guards and girl ushers looked at us curiously, smiling as if they knew something we didn't. I could hear his voice from the lobby, singing Mr. Tambourine Man, and it sounded like a recording. But now he was there for real. As we went to our seats, I saw the grey figure spot-seated on the stage and he sang with conviction. It was the whole thing. The small group. The lonely figure. The single spot light that cut the darkness. It made me want to kick out a window. It was done in that moment. Bob Dylan had caused me to do something. He shot me with a bullet, and I was bleeding. The bullet stayed with me too. This is what poets do.

Some people say that Bob Dylan sings badly. They might say that about Carl Sandburg or Cardinal Cushing or Sitting Bull and the whole Sioux Indian nation. Each sings with harsh sounds. Each has his own purpose. Like Carl Sandburg, Bob Dylan is a poet. His poetry he sings. Harshness is not new. Singing poetry is not new. Each has its place and purpose. To Virgil and the Homeric Greeks the idea of accompaniment was "cantes poetas." As far as harsh sounds, do we flinch at the discord of Stravinsky and Prokofiev. There is purpose in his too.

"my poems are written in a rhythm of unpoetic distortion/ divided by pierced ears"

Bob Dylan is a poet from a long line of his kind. Shelley, Byron, Wilde are all in the group. None of them played the guitar. But they asked questions. They did not always have the answers, but they made their questions poignant enough to be universal and lasting. Bob Dylan is not a Shelley, a Wilde, a Byron. He is what laces up his shoes. And he is not always poetic.

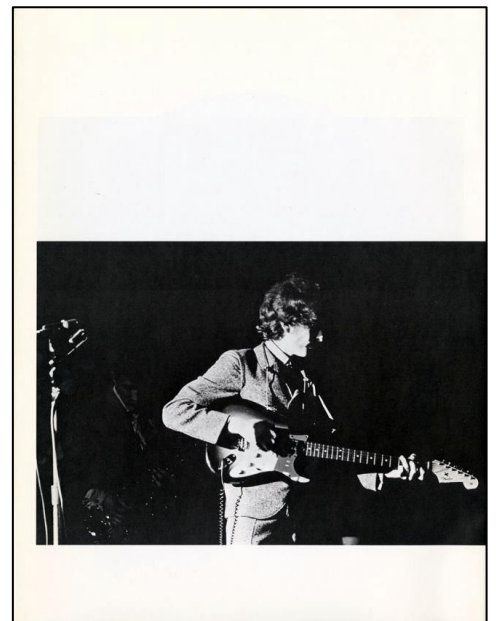
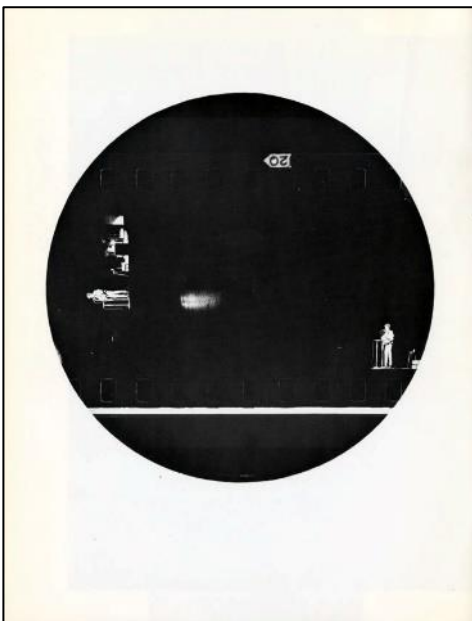
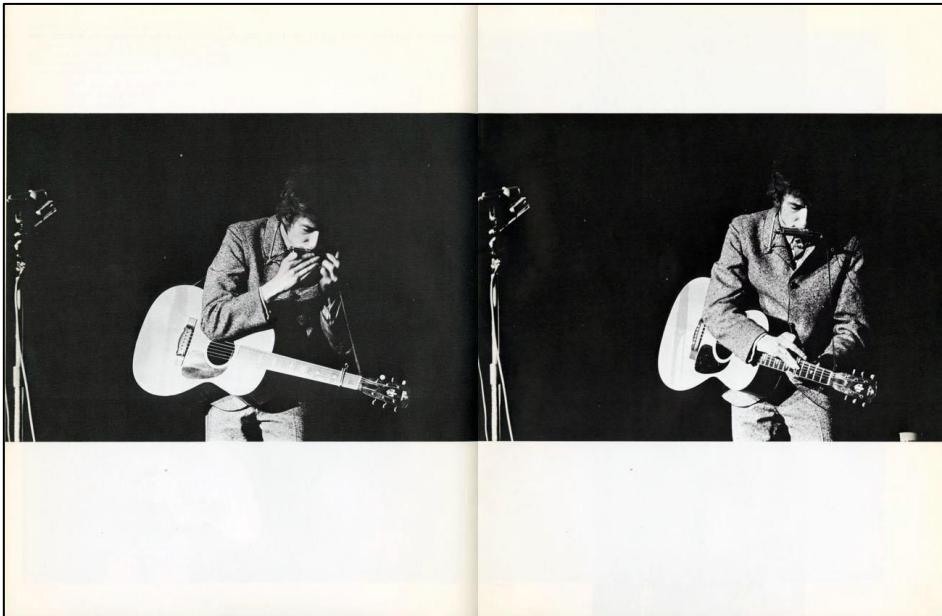
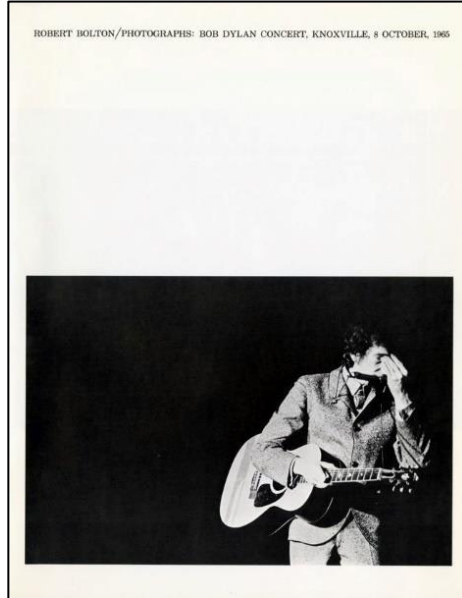
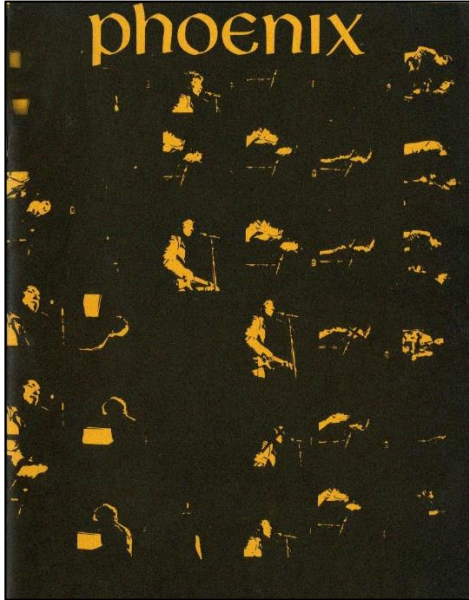
His rhyme is forced. His meaning is often clouded and blown out the exhaust in beatnik verbosity. His perceptive reality is often bogged down in surreal mush, and his wit is many times lost in the triviality of a double meaning joke. "Somethin your wonderin by now/ just what this song's all about," taken from "I Shall Be Free Number 10," can be said about more than one of his works. He sees the problems, but he falls in line with so many. He makes no concrete solution. He speaks of "The Gates of Eden" and "I Shall Be Free." But where are "The Gates of Eden" and how free will I be? He stands in contradiction with each album. "Ballad in Plain D" speaks of the lost bronze skinned girl with a sense of remorse and guilt. And the remorse and sense of doing right is repeated in "It Ain't Me Babe." But on the same album he says:

i know no answers an no truth  
for absolutely no soul alive  
i will listen to no one  
who tells me morals  
there are no morals

I do not agree with him that all the great books have been wrtiten. I believe there is need for every generation to write its set of great books. Perfection is the word and it is in the wax in our ears. It is part of us. We must find it. I do not agree with Bob Dylan on many things, but I recognize him.

"I'm a poet and I knowit," Dylan says. "Hope I don't blow it."







# Municipal Auditorium, Atlanta, Georgia

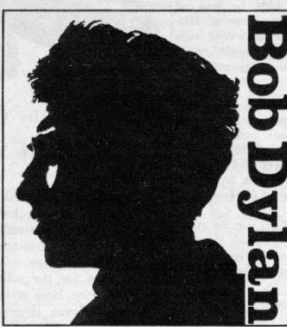
## October 9, 1965

**SAT., OCT. 9-8:30 P.M.**  
**CITY AUDITORIUM**  
**Bob Dylan**



Prices: \$5.00, \$4.00, \$3.50, \$3.00, \$2.50. BUY TICKETS at RICH'S (downtown), JIM SALLE'S RECORD SHOP (Buckhead), MELODY MUSIC CENTER, EMORY CAMERA SHOPS on Oxford Rd. & Std. Fed. Sav. Bldg., CAPITOL AVE. RECORD SHOP, & CLYDE & TEENA'S GIFT SHOP (Forest Park.)

**SATURDAY OCT. 9 8:30 PM**  
**ATLANTA MUNICIPAL AUDITORIUM**



Prices: \$5.00, \$4.00, \$3.50, \$3.00, \$2.50.  
BUY TICKETS at:  
RICH'S (Downtown), JIM SALLE'S RECORD SHOP (Buckhead), MELODY MUSIC CENTER, EMORY CAMERA SHOP #2 (St. Fed. Savings Bldg.), CAPITOL AVE. RECORD SHOP.

**FAMOUS ARTISTS SERIES #2**  
All Concerts At Municipal Auditorium

**BOB DYLAN**  
Today's Concert And Recording Phenom!  
Saturday, Oct. 9th, 8:30 P.M.

**NANCY WILSON**  
Sensational Singing Star With "Name" Orchestra  
Thursday, Nov. 4th, 8:30 P.M.

**PETER, PAUL & MARY**  
"The World's Greatest"  
Sunday, Feb. 6th, 3:00 P.M.

**JOHNNY MATHIS**  
Most Exciting Singer Of Today, With Complete Show & Orchestra.  
Sunday, Mar. 13th, 3:00 P.M.

**FERRANTE & TEICHER**  
Most Popular Two-Piano Team In History!  
Sunday, April 24th, 3:00 P.M.

SEASON TICKET PRICES: Front Orch. & Loges (A&B) \$22.50, Mid. Orch. & Loges (C&D) \$18.00, Front Dress Circle \$16.00, Rear Orch. & Rear D.C. \$13.50, Balcony \$12.00.

**FOR BEST SEATS—MAIL ORDERS NOW!**  
To: Famous Artists, P.O. Box 7127, S.W. Atlanta, Enclose self-addressed, stamped envelope for return of tickets. BUY TICKETS at RICH'S (Downtown), JIM SALLE'S RECORD SHOP in Buckhead, EMORY CAMERA SHOP, 1385 Oxford Rd. N.E.

**MUNICIPAL AUDITORIUM**  
ATLANTA, GEORGIA

**OCT'BR**  
**9**  
1965  
NO REFUNDS

**Sat. Eve. at**  
Est. Price 4.51  
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Famous Artists Series #2  
**BOB DYLAN**

**AUDITORIUM**  
GEORGIA

**SAT. EVE. at 8:30**  
Price 2.30  
Fed. Tax .13  
State Tax .07  
**\$2.50**

**Famous Artists Series #2**  
**BOB DYLAN**

**GOOD ONLY SAT. EVE. OCTOBER 9 1965**  
MUNICIPAL AUDITORIUM  
GLOBE TICKET CO. ATLANTA

**C LEFT**  
**E 13**  
BALCONY  
ROW SEAT

### LEADER OF FOLK SET

## Bob Dylan Brings Fame In Atlanta Concert Stop

Bob Dylan may be a controversial folk singer, composer and performer, but to the aficionados of his art (and they are legion here and elsewhere) he is an artist pure and simple.

Young Dylan, who is scheduled to appear in concert Saturday, Oct. 9, at the Municipal Auditorium as the first attraction of Famous Artists Series No. 2, has written more than 100 tunes and at the present time 28 of his songs are in various albums and 16 singles in the record stores and on the juke boxes.

Furthermore, record companies are rushing more Dylan releases along and as fast as Dylan can write new tunes they are snapped up by the industry.

Dylan's fame has become international and his single record, "Mr. Tambourine Man," has become a best seller in Israel, Holland, Sweden, South Africa, England and Ireland.

A few months ago Dylan scored a tremendous success during a personal appearance tour in England.

New in the record shops is Dylan's "Chimes of Freedom," a message song recorded by Dino, Desi and Billy, who, of course, are the mop-top offspring of Dean Martin, Lucille Ball and Desi Arnez, and Billy, son of a non-pro business man.

Dylan tunes have been part of the repertoire of nearly every major folk singing group in the country. Although he has been given proper credit when these groups sing such hits as "Blowin' in the Wind," "The Times They are a-Changin'," "Like a Rolling Stone," "All I Really Want to Do" and many others, Dylan's fame only recently has caught up with him.

He has been referred to as "A legend under construction," "...He is an artist, possibly he's a genius"..."The Crown Prince of folk music"..."An incredibly gifted song writer"..."Electrifying new talent in the world of folk music"..."One of the most compelling blues singers ever recorded."

This is a sampling of the high praise heaped upon Dylan, who is an excellent guitarist, and presents his songs in unique style.

Ticket information pertaining to Dylan's show may be obtained by calling JA. 2-4636 and asking for the Famous Artists Box Office.

## MOP-TOPPED FOLK SINGER Dylan 'Acute Adversity'

By BETTIE SIMS

A lone spotlight shone on the wailing figure of Bob Dylan, controversial folk singer. Perched on a stool and plucking his little ol' \$1,000 guitar, he seemed to be the essence of acute adversity.

Some of his abominable lyrics do make sense, that is if you can understand them. After listening to one of his flock elaborate on his talents, it seems to me you have to be a "Rolling Stone" to appreciate the "precious gems of genuineness," that flow from the mop-topped singer.

Dylan and his followers strike a responsive chord. It is a kind of forlornness that youth finds itself in all over the western world—a feeling that there is an unbreachable gulf between them and the older generation.

The City Auditorium audience of some 4,700, that is before many started leaving half way through the show, consisted of a wide variety of idolaters, curiosity seekers and ones who gave the impression of wishing they were elsewhere.

Dylan, in his somewhat vocal "hillbilly" style graced them with two hours of his words of wisdom, before he finally loped off the stage to speed to the seclusion of his hotel room.

Le Von and the Hawkes, the group backing Dylan in the second half of the program, said that next the show would go to New York, and then on to about 18 other cities all over the country.

Georgia State Signal, October 28, 1965

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**How to Stuff a**



Folkdom's Young Radical Appeals To University Students

"Hop in your car and shop as you are"

## Dylan's Concert Proves Unusual Listening Treat

By DON RHODES

While many University students were celebrating the Georgia-Clemson victory by attending parties or the IFC concert Saturday night, still others were enjoying the Bob Dylan concert held in the Atlanta Municipal Auditorium.

Bob Dylan (for the information of those unfamiliar with his name) is a 24 year old folksinger who is highly skilled in playing the guitar, piano and harmonica and in writing folk songs, many of which have achieved national recognition. By many he is considered a genius.

Unfortunately, some people

say Dylan is not skilled in the art of singing his famous songs. To some he sounds like he's not singing the words, but gritting them between his teeth. Despite this rough style, the power of true virile emotion comes through.

When Dylan comes onto the stage for the first time, there's no conversation of any kind. He launches immediately into song and rarely speaks during the entire program.

Two University students who had purchased front row tickets, Mike Bishop and Ray Cavender, called it "the finest concert we've ever attended." Cavender said, "I only regret he didn't sing more of his famous songs."

The Red and Black, October 12, 1965

The Atlanta Journal and Constitution,  
September 26, 1965



## BROWN RETURNS

## Dylan Starts Line Of Series' Stars

By TERRY KAY

The almost staggering schedule of personal appearances of outstanding names for Atlanta continues to cause both excitement and confusion. Perhaps the only way to keep names and dates straight is a calendar of events.

First, folk singer Bob Dylan (pronounced Dillon) will appear in concert at the Municipal Auditorium on Oct. 9 to kickoff the Famous Artists Concert Series. (There are two in FA's plans, series No. 1 and No. 2. Dylan, strangely, is in the No. 2 listing, though his is the first performance.)

After that, it will be popular Robert Goulet, appearing on Nov. 1, also at Municipal Auditorium. Goulet begins the program under Series No. 1 for Famous Artists.

(AN IMPORTANT note for ticket-buyers: The Goulet show will go on single seat sales on Monday, Oct. 11, after the season ticket sales have been completed.)

Nancy Wilson will follow Dylan on the Series No. 2 program, appearing here on Nov. 4, while Norman Luboff is second on the No. 1 program, scheduled for Nov. 23.

For ticket information on any of the performances, call 522-4635 and ask for the Famous Artists box office.

But while FA has its program of stars, there is still a number of personalities individually promoted.

ONE THAT should command a tremendous amount of attention is James Brown, a Georgia-born talent who, not long ago, drew 25,000 for a show at the Atlanta Stadium.

Brown, rhythm and blues and popular stylist, will appear at the Municipal Auditorium on Oct. 6, 8 p.m., in a program sponsored by WAOB.

Also on the program will be Little Wilton and his band, plus Wilson Pickett. Jimmy Peiham will emcee the show. Tickets at the usual spots.

ROBERT GOULET  
Atlanta VisitJAMES BROWN  
The Stylist

The Atlanta Journal and Constitution,  
October 2, 1965

# Folk Music Revitalization Started By Angry Young Singer--Bob Dylan

By LYNN BIRCH

Bob Dylan, "The Angry Young Folk Singer," is being hailed by cities all over the nation as the most important singer of folks songs in the last twenty years. There can be no doubt that Dylan's material is revitalizing the folk movement.

Newsweek Magazine says, "At the moment kids favor the English sound and the folk-rock sound of Bob Dylan, who will probably earn \$1,000,000 in the next 18 months."

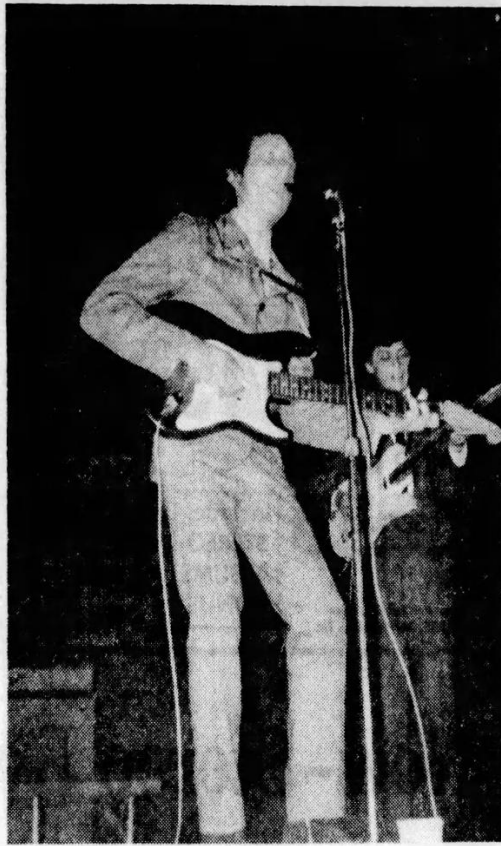
Having sold over 400,000 albums, he is one of the three or four best selling folk singers around. He writes songs for such popular groups as Peter, Paul, and Mary, the Kingston Trio, and Sonny and Cher.

Dylan's work consists of writing music, recording some of it himself, and giving concerts. These concerts are always sellouts to high school and college students, to whom he is almost a religion.

Bob Dylan's appeal is certainly not the result of his appearance, which is unique. He is sloppy and disheveled. His bewildered brown blond hair trails off into uneven sideburns, and he dresses in blue jeans and wrinkled shirts. However, young people are attracted by his rhythm and blues style, his rough voice, and the stories which his verses tell.

In the songs Dylan speaks compelling to them with his biting protests against poverty, injustice, segregation, and war.

For instance, in one of his biggest hits, "Blowin' in the Wind," he says, "How many years can some people exist, before they're allowed to be free? The answer, my friend, is blowin' in the wind, the



(Special Photo)

## Bob Dylan Sings Protest Song

answer is blowin' in the wind . . ."

Attending his Atlanta concert was an unforgettable experience for this reporter. Dylan possesses a knack for

stirring audience, and the sell out crowd in the Atlanta City Auditorium was no exception. It was mostly made up of college students with an approximately equal number of

boys and girls.

In a remarkable display of lung power as well as talent, he sang one song after another for one and a half hours with only a fifteen minute break during intermission.

In the performance, Dylan played a guitar and a harmonica, which was attached around his neck so that he could use it when not singing.

"My past is so complicated you wouldn't believe it," states Dylan. Strangely enough he grew up in a conventional home and went to a conventional school. He is the son of a Hibbigh, Minn., appliance dealer, named Abe Zimmerman. He changed his name to Dylan in 1962.

He took up folk singing after flunking out of college and taught himself how to play the guitar. For a time he sang in bars and coffee houses as he bummed around the country. Then the Newport Festival made him famous.

According to his manager, Mr. Grossman, Dylan is his own boss, and he writes no more now than he did a year or so ago.

In answer to questions about himself, the controversial Dylan says, "I write what I feel. I am my words." Although many people agree with the statement of his 17-year-old brother, David, that Bob is "hard to understand," perhaps this is enough of an explanation.



"GET OFF MY CLOUD,"—The Rolling Stones.  
"LOVER'S CONCERTO,"—The Toys.

The Macon Telegraph and News, November 7, 1965

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## PLAYS MUSIC

## Not Folk Singer Or Leader--Dylan

By ANN CARTER

Bob Dylan, the 24-year-old singer-poet described as a "mythological"—almost legendary—folk leader in his own time, denies that he is either a folk singer or a leader.

"I'm not involved in folk music," Dylan said before his Saturday night concert at the City Auditorium.

"What I do is music, but not folk music. I have a deep respect for it—not necessarily for what's being written today—but for songs about plagues, myths, Bible stories.

"I JUST listen because I dig them; not because I get anything out of it.

"When I write, I don't try to reach anybody. If someone likes it—or if he doesn't—it doesn't matter.

"I only hold respect for what I write. I don't create my fans—they can take care of themselves.

But a group of about 4,500 young people at City Auditorium Saturday night did "take care" and applauded Dylan wildly for his performance.

Dylan, who was described by one concert-goer as a "small-scale Chico Marx," strung



Staff Photo—Dwight Ross Jr.

BOB DYLAN

'I Don't Create Fans'

grown away from his "folk style" to rock 'n' roll.

"I don't play rock 'n' roll," Dylan said. "I do play with electricity. I like it. The only reason I didn't before is because I couldn't afford it.

"THE BEATLES haven't influenced my music or my words. They may have influenced my going to England," Dylan said. He has been to England three times in the last four years, giving concerts first in "little" and now big hotels.

He's met and talked with the Beatles and has admiration for a group called Herman and his Hermits.

"I wouldn't know what to say

If I met Herman and the Hermits," Dylan said. "I'd probably punch them in the nose I do that to people I like."

Asked what kind of people he liked, Dylan answered "I like midgets because I can look down on them. And mailmen . . . and scientists."

HE SAID people send him "lots of letters, and I answer them all."

Later, on the subject of people, he denied that they provoked him. "I like people."

"People think something's wrong with everything. I don't. I can accept sword swallowers, hunchbacks, girls with one leg . . . I accept everybody."

Did he have any personal philosophy?

Dylan: "I never hide Kleenex from anybody. And I always try to keep one eye on the ash tray."

"The ash tray keeps my head on straight.

"I'm not out to prove anything. I have no point to get across. I'm no messenger, no spokesman. It's not my place. I just do what I do."

HE ADDED, however, that he disliked institutions.

"I have no respect for any group that has a president or a vice president . . . for any organization that has a motto. I stay out of it. I don't need it.

"I live in a world that doesn't exist in politics. I just don't have those problems.

"If people ever ask me what to do—and I can't tell them—they'll kill me. But they have Martin Luther King and President Johnson to tell them what to do now. They don't need me."

"I'm sure you don't under-

SUNDAY, OCTOBER 10, 1965

stand why I sell records (he has six albums on the market) or who my followers are.

"THEY ARE people not in the headlines. They are not protesters. I'm not making an attempt to tell anybody I KNOW what's going on. I really know nothing of what's going on . . .

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The Atlanta Journal and CONSTITUTION 19

has somebody to fight?" Dylan asked.

"I don't do stuff like protest the war in Viet Nam. Who's somebody to say 'No' to another who wants to fight—when he

asked. "We all have to learn to take care of ourselves. We all have to learn to protect ourselves."

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**October 16, 1965**

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**Worcester Memorial Auditorium**

**SAT. OCT. 16, 1965 8:30 P.M.**

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Steinert's - 308 Main St Worcester

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Tickets - \$4.75 - 3.75 - 2.75

**Providence-Rhode Island Auditorium**

**FRI OCT. 22, 1965 8:30 P.M.**

Tickets on sale at:

Box office - R. I. Auditorium, 1111 North Main St., Prov.

Carl's Diggins - 759 North Main St., Prov.

Avery Piano - Weybossett St. downtown Prov.

Sports Dug-out - Woonsocket, R. I.

Thompson & Forbes - Newport, R. I.

Beedems' - Fall River, Mass.

Carter's - New Bedford, Mass.

Tickets - \$4.75 - 3.75 - 2.75

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(formerly Donnelly)

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Back Bay Theater

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**Hartford-Bushnell Auditorium**

**Sat. Oct. 30, 1965 8:30 PM**

Tickets - \$4.75 - 3.75 - 2.75





Civic Center, Baltimore, Maryland  
October 17, 1965

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201 W. BALTIMORE STREET  
SUNDAY OCTOBER 17th  
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"LIKE A ROLLING STONE"

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CIVIC CENTER  
201 West BALTIMORE ST.  
SUNDAY OCTOBER 17th  
ONE SHOW—8:30 P.M.

THE FELD BROS. PRESENT  
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Baltimore Civic Center  
SUNDAY, OCTOBER 17th  
ONE SHOW ONLY—8:30 P.M.  
THE FELD BROTHERS PRESENT  
**IN PERSON**  
**BOB DYLAN**

AN ASHES & SAND PRODUCTION

TICKETS NOW ON SALE!  
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Prices: \$1.75, \$2.50, \$3.25 & \$4.00  
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**Folk-rock singer at Civic Center**

Ever since Bob Dylan created his own folk-rock style of music, the guitar-strumming vocalist has been dubbed a rebel in the pattern created by the late James Dean.

Dylan, who is appearing in Baltimore for the first time in concert at the Civic Center on Sunday, Oct. 17 at 8:30 p.m., has become the hottest singing idol on the market since he deserted the folk for the contemporary beat.

With the transformation, the 24-year-old composer-musician, whom some call a "genius," has started a parade of folk-rock groups on a new cause—the sound of protest.

Baltimore Afro-American, September 28, 1965

**Civic Center**

Bob Dylan, the young composer-folksinger who has become one of the musical spokesmen of his generation, will bring his talent to the Civic Center Sunday.

The scheduled concert is the first in this area for 24-year-old performer who has authored an impressive list of hits, many of which his own unique singing style has helped popularize.

One of his many ballads has a Baltimore setting. It relates "The Death of Hattie Carroll," the mother of seven who died after being cane whipped by William Zantzinger, a Charles County tobacco farmer. Mrs. Carroll was working as one of the waitresses at the posh Spinners' Ball when she met her death.

Baltimore Afro-American, October 12, 1965

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**Here And There**

WHITNEY LE BLANC, of Towson State College speech and drama department, has been employed as assistant to the designer for the Lincoln Center Vivian Beaumont Theater production of "Condemned of Altona." Robin Wagner, resident designer at Arena Stage in Washington, has been engaged to design the play and had hired LeBlanc to assist him.

... Little Bobby Dylan is coming to the Civic Center on Sunday, October 17. You all know Bobby—he's 24, sings folk rock, wears his hair way out to there (see cut) and sells albums as though the Beatles had done them for him. His most recent best seller was "Like A Rolling Stone." Over a million. His lyrics are not easily forgotten. He writes and sings about things like war, poverty and The Bomb. He will probably fill that arena because, at the moment, he is very, very big. Dylan wrote "Blowin' in the Wind" for Peter, Paul and Mary and also wrote "Mr. Tambourine Man" for The Byrds, who, if you didn't know, are a currently popular pop group.

The Evening Sun, October 12, 1965

**Bob Dylan To Appear**

Bob Dylan, vocalist, musician and composer, will appear in Baltimore for the first time at the Civic Center, Sunday at 8:30 p.m.

Although he is only 24, Dylan has exerted a magnetic influence over every singer or group in the folk field. When he was 15 years old, he had already taught himself to play guitar, autoharp, piano and harmonica. He ran away from his home in Hibbing, Minnesota, five times to join carnivals and traveling shows and had been forcibly returned by police each time. Eventually he stayed in the small border mining town long enough to finish high school and enter the University of Minnesota.

Dylan, at the advanced age of 24, has filled concert halls such as Carnegie Hall and Lincoln Center, and has also been featured in the annual Monterey and Newport Folk Festivals. He has been recording best-selling albums and single records since 1961 and has recently completed a second tour of England.

The Baloo, October 15, 1965

**Singer Bob Dylan Coming to Baltimore**

Bob Dylan, popular folk singer, musician and composer, will appear in Baltimore for a concert at the Civic Center, Sunday, October 17 at 8:30 p.m.

Dylan ran away from his home in Hibbing, Minnesota, five times to join carnivals and traveling shows, and was returned forcibly by police each time. Eventually he stayed in the small border mining town long enough to graduate from high school and even to enter the University of Minnesota. By the age of 15, he had taught himself to play guitar, autoharp, piano and harmonica.

At the advanced age of 24, Dylan has filled concert halls such as Carnegie Hall and Lincoln Center, and has also been featured in the Monterey and Newport Folk Festivals. He has been recording best-selling albums and single records since 1961, and has recently completed a second tour of England.

Appearing with a mussed shock of hair and dressed in blue jeans and boots, Dylan accompanies himself with guitar and harmonica. He is sometimes referred to as "Mr. Tambourine Man", which is the title of one of his most successful compositions.

FENCING  
...groups will meet Thurs., Oct. 14 at 4 p.m. in the Preinkert gym. This is still open to members and beginners.

The Diamondback, October 13, 1965

Vocalist Bob Dylan, slated to appear at the Civic Center Sunday evening, has previously performed at Carnegie Hall and Lincoln Center in New York, and has been featured at the Monterey and Newport Folk Festivals.

Mr. Dylan, who serves as composer as well as singer, has had his works recorded by Peter, Paul and Mary, The Brothers Four, The Seekers, and The Byrds.

Tickets for the singer's Baltimore concert, which begins at 8:30 P.M., are available at the Civic Center box office.

The Baltimore Sun, October 15, 1965



## Bob Dylan Compared To Sandburg

The reasons people of all ages have dubbed singer Bob Dylan a genius seem more obvious when the younger generation speaks of their popular folk-singing vocalist, as they await his initial Baltimore concert at the Civic Center on Sunday.

"Poetry in his music attracts me," said one campus admirer. Dylan's keenly perceptive in his words. He is so realistic I think he bears a startling resemblance to Carl Sandburg's poetry."

Dylan's controversial nature is in itself a protest against the problems facing man. His words ring of freedom from war, poverty and racial strife.

"He comes out and says these things," another young lady remarked. "People criticize him for being different. He only believes he's right. I admire him for that."

Getting back to Sandburg, the novelist-poet who is better known for his writings on Abraham Lincoln, Dylan's frank appraisal of life does parallel the crisp style which is Sandburg.

In "Jazz Fantasia," one of Sandburg's more popular poems, the author describes loneliness with the passage "Moan soft like you wanted somebody terrible, Go to it O Jazzmen."

And Dylan writes of emptiness in his song "Tomorrow Is A Long Time," a ballad popular with the Brothers Four, who recorded it. In it, Dylan says:

"I can't remember the echo of my footsteps, I can't remember the sound of my own name."

There are other similarities in the genius of Dylan and the work of Sandburg, numerous ones. Yet, Dylan's words seem all the more meaningful when set to music. He sings of truth—a popular message.

The Baltimore Sun, October 14, 1965

## Dylan Concert

By Sharyn Johnson

There seems to be a new Dylan. Or is it a reoriented old Dylan? The questions confronting all of us is: has the real Dylan finally emerged or is he still molting?

The present controversy over Bob Dylan, the king of folksong to many, concerns his attachment to and development of Folk Rock, that conglomeration of the best parts of folk music and rock 'n roll. Dylan's new style fuses his uniquely metaphoric lyrics with the thumping, hypnotic rock beat. Something, however, is out of wack, and what emerges is a jumbled, somewhat repetitive mass of sounds. Dylan's change of technique cannot be fully appreciated in his latest release, *Highway 61 Revisited*, for on the L.P. his supporting, Beatlesque ensemble is toned down. One hears for the most part only Dylan, his guitar and harmonica. To get the full impact of the new Dylan sound one must hear him in person.

At the Baltimore Civic Center last Sunday evening, Dylan spit phrases into the crowd at the dull scream level. Granted, he had to raise his voice in order to be heard above the electric guitars, drums, bass, piano and organ in his combo, but unfortunately, the lyric purity of Dylan's earlier style disintegrates when confronted with this polyphonic noise.

Dylan-tants will argue that (1) by singing against a background of rock 'n roll, Dylan can reach not just the intellectually oriented folk ilk but everyone who can hear; or (2) Bobby D. doesn't really feel rock 'n roll, he's actually mocking out those blind fools who idolize anything he does; or (3) he's experimenting in order to create a totally "new" sound, or (4) he hasn't found himself yet. Dylan's fans' best argument, though, is an evasion: "You can't criticize what you don't understand." Maybe not, but it's evident that Bob Dylan's present musical facade is aesthetically distracting.

"Baby, Let Me Follow You Down," an earthy folk song hauntingly sung by Dave van Ronk, was completely torn apart by Dylan Sunday night. Had he sung less loudly and with only classic guitar accompaniment, Dylan might have caught the aesthetic something he has previously been able to project. Perhaps this comparison is unfair as Dylan sang "Let Me Follow You Down" in only his folk rock style. However, he has sung "It Ain't Me, Babe" both ways, and blatantly ruined "Babe" by rocking it up.

Somehow the Dylan Rock just doesn't come through. The sound seems phony at times; it isn't integrated with the Dylan-type song. The Dylan Message is there, but the beat is off. Bobby Dylan, must we follow you down?

The Gettysburgian, October 22, 1965



## Andrea's Baltimore

By ANDREA HERMAN

THE ENFANT TERRIBLE IS A CHERUB WITH BANGS.

We don't mean to be callous about it, of course. We don't, you understand. But—well—there he is, you know.



ANDREA

A twenty-four year-old man with a Percy Bysshe Shelley visage and a vest, a kind of page boy bob, Italian pants and black boots with cuban heels.

Bob Dylan came on like a free thinker in the Civic Center last night. At least that's what his complex of corporations known as Bob Dylan Enterprises hopes.

Beneath it all he looks like Bob Zimmerman . . . and he is.

A boy from Hibbing, Minnesota whose mother probably ground her own coffee by hand and served it with boiled milk and sugar in a large cup about the size of a bowl.

His father probably liked it with "shmates" (the skin of the milk after it comes to a boil) and had it for lunch nearly every day. That and some holishkas.

But Zimmerman—we mean Dylan—doesn't want to be bothered with shmates and holishkas.

HE'S IN THE MIDST of a lush and lengthy career being Reactionary Folk Singer Enfant Terrible with seven or eight princess telephones and a half dozen secretaries to go with.

It's all quite remarkable, you know.

Not even the grade-school principal, not even the guidance-counselor, not even the National Merit committee could have told Mom and Dad that their boy Bobby would be there—there on the platform someday telling all the world what is right and what is wrong.

Skepticism. That's his cool. He writes his hate in verse and if it doesn't verse he makes it verse . . . even if it obscures the meaning or has none.

HIS CULT TELLS US he tells them that the world is a place heavy with stench of organized conspiracy and gigantic cheats.

That society is softheaded. That Dylan frowns on government because of wars.

That Dylan cannot find happiness. Gladness cannot come to him.

And that Dylan expects for an end nothing but a big . . . phoo.

HIS YOUTHFUL listeners hang on his words. And they

love the way he spins on the balls of his feet, as he tells them:

The world is made up of poor souls who are either kooks, know-nothings, half-truthers or good guys who are just a half or a whole generation late.

Into this mess Dylan steps—all 130 pounds of him, helped along of course by five other page-boy cherubs and three confidantes—an Al Grossman and Al Bloom and Danny Weiner.

And all together they courageously and authoritatively picture the titanic forces that will be whipping young people all over the place for the next 20 years.

The family would be so proud.

DYLAN HOPES that youth can do the job. He's relying on them.

Youth in their Percy Bysshe Shelley visage and vests and kind of page boy bobs, Italian pants and black boots with cuban heels.

Yet we're still uneasy.

In this terrible-magnificent society we're constructing, does Dylan guarantee that the bang and beatle cap faces will take their curlers out when it comes time to run the world?

The News American, October 18, 1965



# Rhode Island Auditorium, Providence, Rhode Island

## October 22, 1965

IN PERSON



**Bob Dylan**

IN PROVIDENCE

**FRIDAY, OCT. 22 • R.I. AUDITORIUM**

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## Bob Dylan Speaks to Masses Through Folk-rock Medium

by Laurie Overby

Bob Dylan is a strange young man with a strange appeal. His concert Friday night in the Rhode Island Auditorium was evidence to this fact. The audience out to hear the newest star of "folk-rock" is not the same audience that brought Dylan to his original fame. This collection drew its bulk from the Cranston West and Pawtucket East High School crowds, and college student in the audience were more the exception than the rule. Bob Dylan is now the "thing" with teenage America as much as the Supremes or Mick Jagger.

Dylan broke up his concert into two portions. The first half consisted of songs like "Love Minus Zero/No Limit", "Desolation Row", and "Tombstone Man", played solo by Dylan with folk guitar and harmonica. Dylan's heart, though, did not seem to be in this stuff.

But the second act saw Dylan break loose with electric guitar and drum, piano and electric guitar backing him up. Here, Dylan had the teenage crowd enhanced and his heart was clearly in it. As he pranced around the stage twisting his slight body to the music, teenage girls shrieked and boys whistled. Fifteen-year-olds with teased hair snapped their fingers and sang along with the lyrics of "Positively Fourth Street."

Folk rock and Dylan's big switch is definitely the biggest thing in the musical world today.

Essentially, it is a combination of the lyrical message of folk music with the electric sound of rock and roll. It deals with subjects much more socially and politically aware than rock and roll—and Dylan is its foremost leader.

But Bob Dylan is more than a singer—he is a poet, and he is a young man who feels he has a lot to say. Phil Ochs, in a recent issue of *Broadside*, a folk music magazine, had some interesting things to say about Dylan: "(His music) is poetry in song form. And therefore not really subject to all the disciplines of classic poetry, but subject to the disciplines of the ballad and of music. And he's combined the two . . . He's the first poet to speak to everybody—to the mass audience. And it has been through the vehicle of music."

Dylan indeed, does reach his audience. In his final number—his well known hit of last summer, "Like A Rolling Stone,"—Bob Dylan had his audience completely captivated. If Dylan is a good poet, perhaps his wisest move in attempting to reach the masses was to speak their language. Perhaps musically as well as poetically, the temper of the times can be conveyed through the art medium of popular music.

The Pembroke Record, October 26, 1965

## TONITE IN PERSON BOB DYLAN

**R.I. AUDITORIUM**

**8:30**

Choice Seats Still Available at Box Office

**\$2.75 — \$3.75 — \$4.75**



Bob Dylan at Rhode Island Auditorium.  
—Journal-Bulletin Photo

### Music Last Night

## 'Two' Bob Dylans Present Concert for 5,500 Fans

By STEVE GILKINSON

Bob Dylan, with a mop of hair that would have made Boe thoven envious and one which continues to make barbers shudder in their shoes, sang to a crowd of 5,500 followers at Rhode Island Auditorium last night.

Actually there were two Dylans present.

First off, there was the Dylan of a year or so ago, the shy little folk balladeer who, with Joan Baez at his side, pleased crowds at the Newport Folk Festival.

Then, there was the "new" Bob Dylan, the "rock-folk" artist who brings squeals of delight from his young fans and converts on stage like any other teenage idol.

The program was about equally divided between both.

But the crowd, characteristic of the sub-culture which adults don't quite seem to understand, had come to see the "new" Bob Dylan. Consequently, they simply tolerated the first half of the show.

Shoulders stooped as though he were playing a guitar made of lead. Dylan opened the program with "Gates of Eden," "Highway 61 Revisited," "Bringing It All Back Home" and "Baby Blue."

The latter contains the line "It's all over now, Baby Jane." Just what is all over, is never made quite clear, however, and this is typical of Dylan's recent work. Most of his new material is like abstract art. There is a meaning there for the artist, perhaps, but all too often it never gets across to the audience. Absent were the thought-provoking songs with obvious meanings such as "Blowin' in the Wind."

The second half of the show had more meaning, or so it seems when one considers the reaction of the audience.

This Dylan was backed up by a raucous five-piece combo which included drums, piano, organ and two electric guitars. Leaving his conventional guitar in the dressing room, Dylan plugged an electric model into the sound system and swung into "Rolling Stone," "Baby, Let Me Follow You Down" and

"Positively Fourth Street."

The beat was a loud one, the lyrics were seldom heard. But the crowd let off a little steam in their shoes, sang to a few times on stage, broke into wide grins and obviously enjoyed him.

Dylan, an individualist who once wore dirty pants on a stage in Newport, last night sported a British-made wool suit. Now he's just one among many.

### Strike at Big G Appears Likely

Union spokesmen for about 350 employees of the Big G supermarket chain in Rhode Island, Connecticut and Massachusetts, who met with company representatives for about 12 hours yesterday in an effort to negotiate a new contract, said last night that a strike Monday seems likely.

A statement issued in the name of the negotiating committee of the Amalgamated Meat Cutters and Butcher Workmen of North America spoke of a "lack of progress" and said permission to strike has been granted by international headquarters.

The statement said the executive boards of the three locals involved have pledged 100 per cent financial aid to members employed by the Big G in Groton, Conn., Fall River, New Bedford, and throughout Rhode Island.

Members of the union committee are Salvatore DiSano, president of Local 328, Providence, chairman; Joseph A. Sullivan, president of Local 2, Natick, Mass.; and John S. Pizzi, business representative of Local 371, Hartford. They met from about 10 a.m. to 10 p.m. with Donald Florio, chief negotiator for the firm.

Paul Leviten, secretary-treasurer of Big G, confirmed that the meeting had been held. He declined to make any further comment, however, except to say that another session is

The Providence Journal, October 23, 1965

## On The Aisle

By JOHN McDONALD

Bob Dylan, the poet laureate of the peps generation, the angry young man from Minnesota, was on stage last Saturday evening at the Rhode Island Auditorium. It was his first Rhode Island appearance since his monumental 23 minute stand at the Newport Folk Festival last August.

It was a nostalgic night for the Folk buffs as Bob devoted the first half of the show to those songs that brought him fame in the early sixties. With guitar in hand and harmonica in mouth, Mr. Dylan returned to the image and style of Woodie Guthrie for a while. But we've come a long way since the old aspirin days and so has Mr. Dylan, as the second half of the concert showed.

The second half of the show featured Bobby Dylan, the pop singer. It also featured a faulty microphone that made almost every word that was sung during the second half on the show inaudible. It was just as well because it gave me a chance to try to figure out what Dylan was trying to say in the first half of the concert. I came to the following conclusions. Bob Dylan is an entertainer with average stage presence, average dexterity on the guitar, and less than average singing ability. The songs he sings, which are supposedly hewed from own personal experiences, are nothing more than a list of sterile truisms and foggy back alley images from the nightmare hobo world. Yet Bob Dylan has a tremendous following. This large following is not hard to explain when you consider the devices used to project this mysterious poetic image that Mr. Dylan has had such success in projecting. Everything helps. The meaningless jottings on record jackets, the pictures, the clothes, the nasal voice, all have a place in the overall image. The show finally ended, and my impressions were left unchanged.

The Providence Journal, October 17, 1965

The Cowl, October 27, 1965

**R. I. AUDITORIUM**

Louis A. R. Pizzi, Manager

FRI. OCT. 22

**Bob Dylan**

E.T. 10:00 P. 10:00

TIX \$3.75

**R. I. AUDITORIUM**

Louis A. R. Pizzi, Manager

FRI. OCT. 22

**Bob Dylan**

E.T. 10:00 P. 10:00

TIX \$4.75

To the Editor:

An article which appeared in the last issue of the Cowl seems to me to be unfortunate and abrupt in its judgment. I am referring to Mr. McDonald's article on Bob Dylan who, although extremely controversial, certainly deserves a more thorough evaluation than the reviewer seems to have afforded him. First of all, I think it is erroneous to judge a performer on the basis of one performance. The performance which was reviewed was not, unfortunately, an outstanding one. But Dylan has written a number of effective and often moving songs, and he has performed them with a unique and justifiable style.

Mr. McDonald groups the vast number of songs penned by Dylan into a single, all-encompassing condemnation. He claims that Dylan's songs "are nothing more than a list of sterile truisms and foggy back alley images from the nightmare hobo world." Now really. Bob Dylan has written a number of songs that perhaps fit this description, but he has written many others that cannot possibly be criticized from this point of view. None of his love songs, such as "Boots of Spanish Leather," "Don't Think Twice," and "It Ain't Me Babe," can be called lists of sterile truisms. Nor do his topical songs, among them "Only a Pawn in Their Game," "With God on Our Side" and "Oxford Town," fit the classification. All these are effective, powerful songs.

Dylan's humor is totally neglected by the reviewer, probably because it was painfully absent in his recent concert. The fact is, Dylan can be extremely funny, as "I Shall Be Free," "115th Dream" and "Motorpsycho Nitemare" testify.

Undoubtedly, the major barrier to the recognition of these songs by Mr. McDonald and others, is Mr. Dylan's "less than average singing ability." There can be no doubt that his voice is neither pretty nor conventional, but it is not without basis. Dylan has based his style on the singing of Leadbelly, Woodie Guthrie and Sonny Terry, folk-singers of the Thirties and Forties who possessed plain, often ugly, but very moving and convincing styles of singing. Another barrier to his recognition is, especially recently, his experimental songs, most of which appear to be undisciplined collections of images.

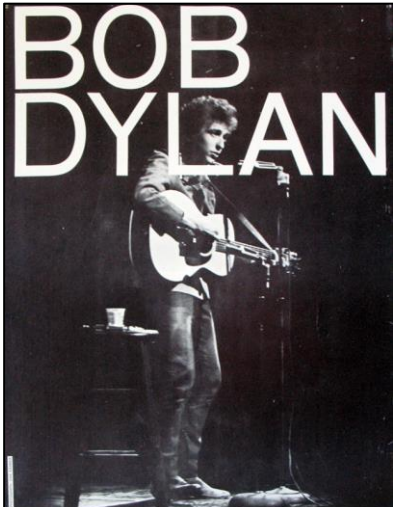
But regardless of recent trends, the fact remains that he has written several excellent and widely known songs, and he has performed them convincingly. The recognition he has received from critics such as Bob Shelton and Nat Hentoff and performers such as Pete Seeger and Joan Baez confirms I think the view that Bob Dylan cannot be so arbitrarily rejected on the grounds that his songs "are nothing more than a list of sterile truisms."

Peter Barrett

The Cowl, November 12, 1965



Patrick Gymnasium, Burlington, Vermont  
October 23, 1965



**BOB DYLAN**

**PATRICK GYM**  
University of Vermont - Burlington  
**SATURDAY OCTOBER 23 at 8:00 PM**

Tickets: \$4.00, 3.50 Reserved - Genl Adm \$3.00  
Mail Orders Box 527, Burlington, Vermont or Bailey's Music Rooms

**BOB DYLAN CONCERT**  
Patrick Gym, UVM  
Reserved Seats \$4.00 and \$3.50  
BALCONY \$3.00  
Mail Orders Accepted at  
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and  
Bailey's Music Rooms  
66 Church St., Burlington

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Sat., Oct. 23, 8:00 P.M.  
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RESERVED SEATS: \$4.00 & \$3.50  
GENERAL ADMISSION  
BALCONY: \$3.00  
Mail Orders Accepted at:  
Dylan Concert  
Box 527  
Burlington, Vt.

**BOB DYLAN**  
Is  
**COMING**  
Sat. Oct. 23, 8 p.m.  
Patrick Gymnasium  
University of Vt.  
Reserved Seats: \$4.00 & \$3.50  
General Admission  
Balcony: \$3.00  
Mail Orders Accepted  
at Dylan Concert  
Box 527  
Burlington, Vt.

**BOB DYLAN CONCERT**  
Patrick Gym, UVM  
Reserved Seats 4.00 and 3.50  
BALCONY 3.00  
Mail Orders Accepted at  
Dylan, Box 527 Burlington  
and  
Bailey's Music Rooms  
Burlington


**BOB DYLAN IS COMING**  
**Sat., Oct. 23**  
**8 P.M.**  
Patrick Gymnasium  
**U.V.M.**  
RESERVED SEATS  
4.00 and 3.50  
GENERAL ADMISSION  
Balcony 3.00  
MAIL ORDERS ACCEPTED:  
**DYLAN CONCERT at**  
**BOX 527**  
Burlington, Vt.

**TB Assn. to Sponsor Concert by Bob Dylan**  
BURLINGTON -- (Special)--  
David A. De Turk, executive director, Vermont Tuberculosis and Health Association, has confirmed that Bob Dylan will come to Burlington.  
The young singer - composer will give a concert here on Oct. 23 at 8 p.m. The two-hour concert, sponsored by the Tuberculosis Association, will be held in Patrick Gymnasium at the University of Vermont.  
Rutland Daily Herald,  
September 9, 1965

**BOB DYLAN CONCERT**  
PATRICK GYM - UVM  
SAT - OCT 23  
SAME DAY UVM-NORWICH FOOTBALL GAME  
8:00 p.m.  
TICKETS  
\$4.00 RES. \$3.50 RES.  
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CHECK OR MONEY ORDER  
To: DYLAN CONCERT BOX 527 BURLINGTON, VT. OR BAILEY'S MUSIC RMS 66 CHURCH ST. BURLINGTON, VT.

**Dylan Fans Turn Poster Collectors**  
With less than a week until folksinger Bob Dylan's concert Saturday night in Patrick Gymnasium at the University of Vermont, an epidemic of poster-snatching has hit Burlington like a plague.  
David DeTurk, executive director of the sponsoring Vermont Tuberculosis and Health Association, said practically all the 500 posters announcing the concert have been removed by fans who have turned the placards into collectors items.  
"The faster we replace posters, the faster they disappear," said DeTurk with mixed emotions.  
"We are delighted, of course, in the interest being shown in the concert," said DeTurk, who has just a little less enthusiasm for one Dylan fan who reportedly is papering a room with concert posters.  
But DeTurk said equal enthusiasm is being shown at the ticket office, where he suggested frustrated poster snatchers direct their energies — not for posters but for tickets.

**Oct. 23 at Patrick Gym**  
**Biggest Hall in Vermont Booked For Dylan Concert TB Benefit**  
Bob Dylan, one of America's most popular folksingers, will perform at the University of Vermont's Patrick Gymnasium Oct. 23 in a two-hour concert sponsored by the Vermont Tuberculosis and Health Association.  
"Dylan is not only a popular folksinger among young people, but also he is a lucid poet with a remarkable social awareness," said David A. De Turk, executive director of the association.  
"His performance in Burlington is, like Joan Baez' earlier appearances here, a significant moment in this community's cultural activities," he said.  
Dylan, 24, was born and educated in Hibbing, Minn. He became commercially successful three years ago in New York City when he began composing topical - protest and humorous satire songs.  
The young composer - singer who already has earned a million dollars has been credited as one of the founders of a new style of folksinging which began with his composition of "Blowin' in the Wind," made popular by Peter, Paul and Mary.  
Other singers, including Judy Collins, Pete Seeger and Joan Baez, have recorded his songs.  
Dylan's own recordings have sold millions of copies. His most recent and most popular, "Like a Rollin' Stone," is currently in its third week of being in the top 10 records in the nation.  
De Turk said Patrick Gymnasium was selected for the 8 p.m. concert because it was the largest place he could find.  
"We hope we can accommodate everyone," he said.



Dylan

The Burlington Free Press, September 9, 1965

**Seats Available for Dylan Concert**  
BURLINGTON — There are still about 2000 of the more than 5000 seats available for the Bob Dylan concert at 8 Saturday night in UVM's Patrick Gymnasium as a benefit for the Vermont Tuberculosis and Health Association. The Crown and Sword Honorary Society of St. Michael's College will provide voluntary ushers for the concert.

**Dylan Concert Produces \$3,100 For Health Work**  
The Vermont Tuberculosis and Health Association made \$3,100 net on the Bob Dylan concert here Saturday night, according to its executive director, David DeTurk.  
DeTurk said the association's share of the proceeds was about \$5,000 before expenses for the hall, advertising, and sound equipment.  
The delay in admitting people to the concert, DeTurk said, was due to Dylan's plane being grounded twice on the way up.  
The singer didn't arrive until some of the people had already arrived for the concert, and the sound system had to be set up and some corrections had to be made to get the bugs out of it.  
DeTurk said that to set up and test the equipment it was necessary to clear the gymnasium.

The Burlington Free Press,  
October 26, 1965

The Burlington Free Press, October 18, 1965

Bennington Banner, October 21, 1965



## Ticket Sales Boom for Bob Dylan Concert To Be Held October 23 in UVM Gym

BURLINGTON — "Highway 61 Revisited," Bob Dylan's latest album, is adding fuel to the fire of controversy over the young composer's new style. Vermonters will have the chance to assess Dylan on October 23 when he appears at Patrick Gymnasium on the UVM campus for an 8 p.m. concert. The event is sponsored by the Vermont Tuberculosis and Health Association.

Those who like their folk music pure are accusing Dylan of "selling out" to the adherents of electrically amplified instruments and rock 'n' roll beat. But fans of the modern pop music sound (including some big names in the folk field) retort that Dylan is simply applying a new technique to what is still essentially his own brand of communication.

The question seems to resolve itself into a controversy over whether the electric guitar, electric organ, piano, drums accompaniment gets in the way of Dylan's lyrics or if the poetic genius of the most influential and prolific contemporary folk songwriter can rise above the pulsating rhythm of the background. In "Highway 61 Revisited," Dylan uses additional instruments besides his own guitar and harmonica on all selections. At the same time his lyrics are moving in the direction of a new introspection and a complexity which was not as evident in his earlier albums.

Dylan began his career in the East only four years ago after a hitchhiking trip from his home town of Hibbing, Minnesota. The young singer awed and startled folks buff at Gerde's Folk City in New York and has continued to baffle critics and commentators with each succeeding step in his development. Many of early songs, like "Blowin' in the Wind" and "Don't Think Twice

It's All Right," were straightforward ballads of social comment and the tribulations of love. As such they provided congenial material for the melodic and harmonious styles of groups like Peter, Paul and Mary and delicate-voiced soloist like Joan Baez.

The same thing may not be true, however, of Dylan's latest songs. A certain bitter awareness and inner-directed satire have entered Dylan's repertoire with the result that his songs now seem more effective when coupled with the insistent driving beat of rock 'n' roll or rhythm and blues instruments. Such a song as "Ballad of a Thin Man," for example, which appears to put down most of the adult generation in its refrain line: "Something is happening, But you don't know what it is, Do you, Mr. Jones?" is hardly destined to become a Top Ten favorite.

In his Burlington concert, Dylan will be accompanied by the instrumentalists he has been working with in recent months. He will also, if he follows the

patterns of his current concerts, do some of the songs which earlier made his name a byword among college students and the post-college generation and with half the population in the United States today under age 26.

Ticket demand for the Dylan above normal for such events in Burlington, but latest reports are that good seats are still available although they may not be for long. Ticket sales are being handled by mail through the Bob Dylan Concert, Box 527, Burlington, or over-the-counter at Bailey's Music Rooms, 88 Church St., Burlington.

## FAIRFAX

**FAIRFAX GRANGE**  
The officers of Fairfax Grange 525 were installed recently by Clarence Preston, assisted by Beatrice Cherrier, Beatrice Bessette, Margaret Webb, Frena Phillips, Blanche Wilkins and Elizabeth Fanton. The annual booster night will be held



St. Albans Messenger, September 27, 1965



## Folk Singer Electrifies Them—Two Ways

By TOM SLAYTON

BURLINGTON — (Special)—The tiny, tousle-haired man they call Bob Dylan leaned into the microphone and sang:

"I'll do anything in this God-a-mighty world, if you'll just only let me be heard."

But Dylan needn't have worried.

The approximately 4,300 people attending his concert at the University of Vermont's Patrick Gymnasium Saturday night were listening intently to every word.

Some liked what they heard. Others didn't.

But Bob Dylan, the "enfant terrible" of folk-protest music, had something to say to everyone — even the people who didn't understand the biting, sometimes obscure lyrics of his songs.

For two and one-half hours, the 25-year-old poet-singer played the songs of social and personal protest he has been composing for several years.

Dylan sang at a fund-raising concert for the Vermont Tuberculosis and Health Association. VTHA officials wouldn't disclose how much Dylan was paid for his appearance, but they said the association made over \$3,000 by virtue of the folk singer's appearance.

For the first hour of the concert, Dylan stood alone on the stage in the huge gym and sang to his own accompaniment on a six-string unamplified guitar and a harmonica.

Wearing a continental cut grey suit and a snap-tab collar shirt without necktie, the frail singer appeared small and vulnerable as he stood before the microphones facing a crowd that outnumbered the population of many Vermont towns.

But the large crowd remained silent except for murmurs of appreciation as he sang in his nasal unlovely voice the songs which have made him the best selling folk artist in many years.

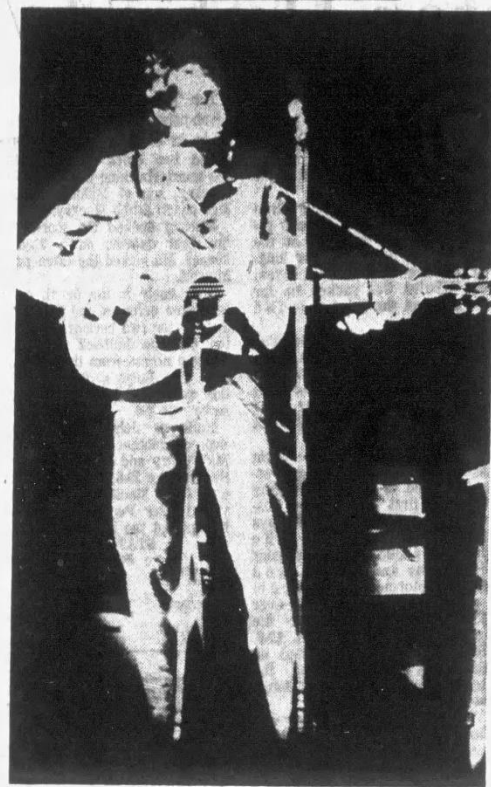
After a brief intermission, he came back with the electric guitar and five rock 'n' roll accompanists he has used on his most recent recordings.

The aloof, delicate-featured guitarist is presently the hottest property in contemporary folk music. His harsh-worded songs of alienation and protest have angered some and made idolaters of others, but no one who has heard them is unmoved by Dylan's songs.

From an obscure start several years ago as an admirer of folk balladeer Woody Guthrie, Dylan has changed his musical style several times and become increasingly popular.

Recently he has moved into the controversial territory between straight folk music and folk rock.

However, he still plays the acoustical guitar with some of his songs, changing to the electric instruments for others. The harmonica is a constant



Herald photo — Slayton  
Folksong singer-writer Bob Dylan strums guitar and plays harmonica during a concert at Burlington Saturday. About 4,300 attended.

part of his playing, and he also plays piano.

The songs he writes deal with his personal feelings, contempt of hypocrisy, fears, hopes, hates and his sense of isolation from the society around him.

He is basically a poet who sings rather than prints his verse.

"There are no truths outside the gates of Eden," he sang, and a small crowd of worshippers gathered at his feet in front of the low stage.

The folksters chuckled approvingly when Dylan said in a deprecatory aside:

"Eden's really a town in Illinois — it has great big gates."

But a few catcalls and raspberries were heard from the folksters when he sang a high-power version of his "It Ain't Me Babe" to the accompaniment of three electric guitars, an electronic organ, drums and piano.

The song was transformed from a lover's quiet protest to a biting accusation by the pulse-quickenning, incredible loud electronic accompaniment.

"It's great! He's really great!", one girl said through the orgy of sound. "It's as if it's a whole new song!"

Many in the audience apparently agreed. A rush of youthful fans to the stage during the amplified part of the concert was beaten back only with the help of a University of Vermont policeman and several ushers.

But some were disillusioned by Dylan's newest stage of musical evolution.

"Bob Dylan's lost any image he had for me now that he's gone electric," muttered one folk-oriented fan.

As if in answer to the catcalls, Dylan shed his electric guitar, sat at the piano, and with his electric accompanists backing him up, sang directly to his audience:

"You hand in your ticket to come see the geek, and ask him how it feels to be such a freak."

"But somethings's happening here, and you don't know what it is, do you, at all?"

Smiling slyly, Dylan ran

through several verses which sarcastically rapped the knuckles of the cocky collegians and curious outsiders he felt came to see him "just to be on the side that's winning."

"Dedicated to this audience," said a Castleton student who drove to Burlington for his chance to see the controversial singer.

Either undaunted by the singer's sarcasms, or unaware that there had indeed been sarcasms, the audience cheered wildly.

For the teenage rock 'n' roll fans, the concert was a chance to see an idol closeup.

"Gee, he's little, isn't he," observed a slim blonde girl.

"Yeah, but he looks nicer than on the record-covers," said a friend.

An older, obvious non-fan giggled:

"Oh jeez, look at the high-heeled shoes," in reference to Dylan's black, Cuban-heeled boots.

A younger, typical fan liked the show, but didn't know why.

"You know," she said, "he's saying something, I think."

"But this is the first time I ever listened to the words."

## Pittsford Church Unit To Hear Mrs. Darrow

PITTSFORD — (Special) — Mrs. Robert Darrow of Rutland will speak about Malaysia at the Monday meeting of the Pittsford Congregational Church Women.

She will show slides and describe her months in Malaysia with her husband, a volunteer doctor for several months in that nation of the Far East. An offering will be taken to help the Darrowes send surgical instruments to the mission hospital.

A luncheon will be served, followed by a brief business meeting.

Rutland Section



# Dylan: Renewal in Faith of Rebellion

By ANDY LEADER



Bob Dylan

His frail body arcs up from the high heeled boots toward the microphone while past-colored fingers pick fretfully at the guitar. The thin-lipped mouth opens wider beneath the hooked nose and glassy blue eyes, and Bob Dylan begins to wail.

"Baby let me follow you down,  
Baby let me follow you down,  
I'll do anything in this  
gawd amighty world  
If you just let me follow  
you down."

Applause swells from the audience of 4,000 in UVM's Patrick Gym, and then there is a reverent hush.

Fresh faced college students, including long-haired young men, and girls in new trenchcoats, funny caps and high boots know that the hard-core creature on stage is the voice of Reality.

Bob Dylan, who is 23, began his professional career about three years ago singing and passing the collection basket in the coffee houses of Greenwich Village.

The songs he sang in those days were mainly those of Woody Guthrie, the Oklahoma dust bowl balladeer canonized in his own lifetime by Pete Seeger and The Weavers.

Dylan had dropped out of the University of Minnesota in his freshman year to make a pilgrimage to New Jersey hospital where Guthrie lay ailing of a nerve disorder. Then, capturing the Guthrie sound with a harmonica blown on a rack and played simultaneously with a steady, driving guitar, Dylan took to the streets of New York. Like Guthrie he composed some of his own material based on traditional folk songs.

There was something about the roughness of Dylan's voice and the surrealistic quality of his lyrics that compelled other folk singers to admire and imitate him. The big record distributors took the word, *Time* magazine did a story on him, and suddenly Dylan was a reigning spokesman for the school and college generation.

Saturday night's concert in Burlington proved Dylan to be an existing performer authentically gifted with a unique vision. The concert was an hour late in starting, and hundreds of ticket holders waited for the rain while the gymnasium remained locked. The official explanation was that Dylan's plane had been late due to bad weather.

After gaining entrance, Dylan enthusiasts were rewarded with a performance lasting nearly two hours. For the first half of the concert Dylan performed alone with acoustic guitar. For the second half he played electric guitar and piano and was accompanied by a second electric guitar, bass guitar, organ, piano and drums.

Wearing a Beatle-type continental suit and no cap on his tangled brown hair Dylan performed without the introductory patter that many folk singers indulge in. A muddy amplification system with too much volume prevented many in the audience from hearing the words to some of the songs. This was especially true during the second half of the concert when the screaming electric instruments tended to drown out Dylan's singing.

Nevertheless the powerful melodies, pounding rhythm and the lyrics came reaching out to all corners of the nearly full hall with the essential Dylan message.

The one-eyed midget, the sword swallower, the haunted clown and the derelict inhabitants of "Desolation Row" were passionately re-created.

The performer views the modern world as a place where the pitiful, the grotesque and the deformed are the source of wisdom.

"My love she's like some raven at the window with a broken wing. . . . She knows too much to argue or to judge."

In his rough voice he sings of the saintly outcasts and the insufferable squares. He delights in introducing one to the other. In "Like A Rolling Stone" he exalts over a girl's sudden plunge from the fake world of diplomats to the real world of dope addicts.

"How does it feel to be on your own  
With no direction home  
Like a complete unknown  
Like a rolling stone."

He parades his Picasso-type clowns and circus people before the unsuspecting eyes of a comfortable look.

"Something's happening here and you don't know what it is. Do you Mister Jones?"



Some of the 4,000.

The apocalyptic visions of beggars inheriting the earth are balanced in Dylan's songs by an almost Biblical contempt for hypocrisy. In a song directed at an unnamed well-wisher he pierces the veneer and says "You know as well as me you'd rather see me paralyzed."

But contentment isn't just telling the truth or rejecting all those heartbroken young girls (It's All Over Baby Blue, It Ain't Me Babe). It is a solitary ramble with a clown or a shabby bum down a deserted city street.

"Hey, mister tambourine man play a song for me."

And in the jangle jangle morning I'll come following you."

The celebrator of outcasts established rapport with his huge collegiate audience in Patrick Gym. Most came away from the concert with their heads full of Dylan's expansive melodies, renewed in the faith of rebellion.

They took him to heart because he calls a spade a bloody shovel and doesn't stop short of the big questions.

His insistence on the grotesque is filled with knowledge of the potential evil and destructiveness of "nice" society, a knowledge which many young people see as a prime contribution of the twentieth century.

Because he speaks in modern cadence, with modern instruments, he is a balladeer who can be embraced by millions of young Americans at their own.

The concert was sponsored by the Vermont Tuberculosis and Health Association.

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## 'Selecting Cleaning Products For Floor Care' Is Home Dem. Topic

This month the Chittenden Home Dem Groups are discussing the topic "Selecting Cleaning Products for Floor Care." For the week of Oct. 23, here is the schedule.

Monday — Mrs. William Darrow will be hostess to the discussion.

Tuesday — The Chittenden Home Dem Group will meet at the home of Mrs. Viola Richards, 340 So. Willard St., Burlington, will be the meeting place of the Winooski Friends Home Dem. Club. They will hold their meeting at 8 p.m.

Wednesday — The Burlington Home Dem Group will meet at the home of Mrs. Marion Vidal, 1477 North Ave., also at 8 p.m.

Thursday — The Burlington Home Dem Group, as yet unnamed, will meet at the home of Mrs. Foster Whitcomb, 111 Tracy Drive, at 8 p.m.

Friday — TAWASA will meet at noon at the home of Rosemary Shortridge. The ITH group will hold their meeting at Mrs. Jan Barrett's, 75 Spruce Street, at 8 p.m.

Saturday — Mrs. Elmer Gove, 1283 Spear St., will have the South End Home Dem. Club at her home at 2 p.m.

Sunday — The Burlington Home Dem Group will meet at the home of Mrs. Marion Vidal, 1477 North Ave., also at 8 p.m.

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Members Cash-in on

## THE GIFTS

### Formula Feeds

dairy • poultry • stock

Gift Bonus Stamps worth

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# Masonic Temple, Detroit, Michigan

## October 24, 1965

**Bob Dylan**



MASONIC TEMPLE, DETROIT  
SUNDAY, OCTOBER 24th  
7:30 P.M.

Tickets: \$1.50 2.50, 3.50, 4.50  
On Sale: Grinnell's, 1515 Woodward Ave.; Marwil's Books, Northland; Music World, 4861 Woodward Ave.

For mail orders, enclose stamped, self-addressed envelope.

**Bob Dylan**



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... Bob Dylan, coming to Masonic Sunday, played to a capacity house at Carnegie Hall to the tune of \$12,000 plus but scored heaviest in a "love match" at Forest Hills Tennis Stadium: A gross of \$75,000.

Detroit Free Press,  
October 22, 1965

**Datebook**

SUNDAY  
Bob Dylan — Masonic Auditorium, 7:30 p.m.

Detroit Free Press,  
October 24, 1965

**Special Events**

Bob Dylan—And no one else. 7:30 p.m. Sun., Masonic Auditorium.

Hello Solly!—English-Yiddish variety revue starring Mickey Katz, Michael (Getzel) Rosenberg, Rickie Layne, Stan Porter and Dina Claire. 3 & 8 p.m. Sun., Ford Auditorium.

An Evening With Tennessee Williams: Based on his Poetry, Songs & Plays—Lecture by

Detroit Free Press,  
October 24, 1965

## The real Bob Dylan is still individual

by FRANC SEHOVIC

If there was any doubt in anyone's mind that remaining an individual under an onslaught of admiration was not difficult, Bob Dylan, in a recent concert dispelled all such uncertainties.

The first half of his concert at the Masonic Temple was devoted to his traditional style. The repertoire ranged from the deep and moving She's Mine to the sensitive lament of Ramona. A hush blanketed the captivated audience and only erupted into excited applause at the end of each song. This was the Bob Dylan the audience had come to see, their idol and their only "real Bob Dylan."

The curtain rose to mark the second half of the program amid a conglomeration of hisses, cat-calls and applause. Dylan stood amid a group of musicians, cradling the tool of his destruction, the mark of the prostituted, the weapon of commercialism, the sign of the unpure — an electric guitar. Yet he sang beautiful songs.

For the remainder of the evening girls cried, sighed and begged, while boys booed and displayed their lack of sophistication. Bob Dylan paid them no heed, he was his own master.

Bob Dylan did what in the past he had been idolized for. He asserted his individuality against the pressure of his fans. The fans had cast a mold for him — a young, sensitive and improvising poet, expressing the secrets of the heart; a man whose simplicity of form and vocabulary enhanced his poems' messages.

When they came to his concert they expected him to act, dress and sing as they had envisioned him. The trap, of becoming a slave to his friends was set for him.

But Bob Dylan has respect for himself and his fans. And so realizing that conformity would result in the loss of respect and personal integrity, he did not conform. By his change to a modern style he has displayed his independence of us,

his determination not to be labelled, and his understanding of individuality.

During the course of the evening amid cat-calls and other interruptions, he asked "Who'd you come to see?" An almost unanimous "the real Bob Dylan" was hurled back into his face. But I disagree with the fans.

Their "real Bob Dylan" is only their predetermined image of him. The authentic Bob Dylan was on the stage of the Masonic Temple. How can we possibly separate the man from his work? Where is the line of demarcation that divides the two Bob Dylans, the "pure" and the "commercial"?

What attracts us to Bob Dylan? Is it not basically the message that his poetry expounds? Are the externals of musical arrangement so important that we become blind to the continued excellence of his lyrical poetry?

He is still the deeply sensitive poet of youth's idealistic protest against society's crassness and phoniness.

## Music Society presents chorus and orchestra

The Music Society of the University of Windsor presents an evening of orchestral and choral music on Sunday, at 8:15 p.m., in the Ambassador Auditorium of the University Centre.

The chamber orchestra will render works by William Boyce and Henry William. The chorus will sing various part songs including compositions by Benjamin Britten and Josquin Des Prez. In a combined ensemble of chorus and orchestra, a newly edited Gloria by Antonio Vivaldi will be performed.

CHECKER CAB  
WINDSOR, LIMITED  
CL 3-3551

The Lance, December 10, 1965

THE WORLD OF ENTERTAINMENT

## Coming to Detroit: Bob Dylan

BY BARBARA HOLIDAY  
Free Press Staff Writer

He comes on stage with a shock of mussed up hair and beat-up blue jeans, his voice rasping out the protest poetry of his time—and his name is electric to most followers of American folk music. He is poet-singer Bob Dylan and the Free Press learned yesterday that he will be in Detroit, Sunday, Oct. 24, for a one-man concert at Masonic Temple.

Acclaimed as one of the most original and inspiring young artists in the country, Dylan has given one-man concerts at Carnegie Hall and Lincoln Center and has recently completed his second tour of England.

"His poetry," writes Ralph J. Gleason of the San Francisco Chronicle, "is one of the most effective and striking examples of imagery feeling and positive belief in the goodness of humanity that you can find in today's youth. In the use of words as musical sounds, he is straight from Synge and James and Dylan Thomas and his lyrics ring out loud and clear."



POET-SINGER BOB DYLAN as sketched in a national trade ad.

Connery, who's found a new way to work off his frustrations. While filming his new picture "The Hill" Connery

And speaking of dressing rooms, Greer Garson's looked like a florist's shop, as a well-known tribute from MGM ex-

TCHAIKOVSKY, as he's played in New Zealand, will be part of the offering of the National Band of that country when it appears at the University of Detroit's Memorial Stadium at 8:30 p.m. Sunday night. Rated as one of the top musical organizations in the world (they recently took honors at the Edinburgh Festival and played a command performance for Queen Elizabeth), the band includes many members of Maori extraction and a Maori dance team accompanies them. The six women and two men will reproduce native dances dating back to the 14th Century. To add to the flavor of their appearance here, U-D's Bill Babe produced what he calls Conversational Guide Cards "in case you should want to talk to a Maori dancer." Sample: Aue! Aue! Aue! Te mamea i au! Translation: Alas! Alas! Alas! My grief! (guaranteeing to open wide the gates of international understanding).

THE RISING TEMPERATURE out in Mt. Clemens is due to the annual community show (with a New York director) which is being performed at McComb Theater. All proceeds go to St. Joseph's Mental Hospital which

Angela, tripped off going by the swing fractured her elbow celled out four en

"BUNNY LAKE ING" so Otto Fr turning up in Detu to promote this la starring Laure Noel Coward and ley. It will open a cury.

SMASHING ILLU that he's made h that man Elvis Pr tied with being the the big guitar boon he can't really play get credited with b storm on it but us another and much tar player backing me the guitar has something to do wit and beat time with really studying to drums." (Sorry, I'll never sell).

"A COME SPECTACU

Detroit Free Press, September 30, 1965

## Bob Dylan; In Memoriam

Detroit took its first glimpse at the "new" Bob Dylan in his concert at the Masonic Temple on Oct. 24. The first half of the spectacle was the traditional Dylan. Following the intermission, the audience was confronted by Dylan wielding an electric guitar, surrounded by his rock & roll ooze.

His first song, "Tombstone Blues," resulted in cries of "We want Dylan!" to which he replied, "Well, would ya come to see?" After a few unfavorable responses to his songs, he seated himself at the piano and sang, "Ballad of a Thin Man." The chorus is: "There's somethin' goin' on here but you don't know what it is, do you, Mr. Jones?" The audience remained quiet for the remainder of the concert.

When the concert ended, those who had come not knowing the "new" Dylan were astonished and offended. Others merely shrugged their shoulders and left the auditorium.

For most of the audience, the image of Bob Dylan, bard of young America, was crushed.

Detroit's reaction was not so radical or unusual. Dylan has met the same response throughout the United States.

The question which remains in the minds of many is simply "Why?" "Why the change?" Dylan states, "I don't have to prove anything to anyone. Those people who dig me know where I'm at—I don't have to come on to them."

I'm not a bathroom singer. Regarding those who dislike the rock & roll, he states, "I'm not interested in them. I'm not writing and singing for anybody, to tell the truth. Hey, really, I don't care what people say. I don't care what they tell other people I am."

Now Bob Dylan feels he can "make it" in rock & roll. Perhaps he can....

STEVE SIMONS


The Fifth Estate, November 19-December 2, 1965



# Back Bay Theatre, Boston, Massachusetts


## October 29 & 31, 1965

**Bob Dylan**




**FRI. OCT. 29 8:30 P.M.**  
**BACK BAY THEATRE**  
 (formerly Donnelly)  
**MAIL ORDERS NOW TO:**  
 Back Bay Theatre, Mass. Ave., Boston. Enclose stamped, self-addressed envelope. Tickets 4.75-3.75-2.75 on sale starting Wed., Oct. 13 at Filene's Boston, Out of Town News and Theatre Ticket-Harvard Sq. and all leading ticket agencies.

**Bob Dylan**



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**2ND CONCERT NOW SCHEDULED**  
 (Due to an unprecedented demand for tickets.)  
**OCT. 31, 1965-7:30 P.M.**  
 Tickets on Sale NOW

**Bob Dylan**



**FRI., Oct. 29, 8:30 pm**  
**(SOLD OUT)**  
**2nd CONCERT**  
**SUN OCT. 31, 7:30 pm**  
 Choice seats still available at Box Office  
 Tickets 4.75-3.75-2.75  
**BACK BAY THEATRE**  
 Mass. Ave., Boston

**Bob Dylan**



**FRI., Oct. 29, 8:30 pm**  
**2nd CONCERT**  
**(SOLD OUT)**  
**SUN OCT. 31, 7:30 pm**  
 Choice seats still available at Box Office  
 Tickets 4.75-3.75-2.75  
**BACK BAY THEATRE**  
 Mass. Ave., Boston

### Folk Music Artist Bob Dylan To Give Concert Here Oct. 29

Bob Dylan, who has caused a sensation in contemporary folk music circles, will be heard in a concert at the Back Bay Theater on Friday, Oct. 29, at 8:30 p. m.

He has enjoyed favorably received appearances at folk festivals in Monterey and Newport, and has been invited by Boston, Philadelphia, Ann Arbor, Washington and Chicago for return engagements. His one-man concerts at Carnegie Hall and at the Lincoln Center will see repeats this year.

Dylan has been hailed as original, creative and communicative by the folk music buffs. The receptions accorded his albums have been tremendous, and he even surpassed the Beatles on the record charts after his tour of England in 1964.

### 'Ship of Fools' Holds at Astor

Stanley Kramer's "Ship of Fools," which has received critical acclaim in its New England premiere at the Astor, is being held over for a third week.

"Ship of Fools" was produced

Record American, October 13, 1965

### Dylan, Back Bay Concert Oct. 29

Bob Dylan, who has exerted such a powerful influence in the world of contemporary folk music, will appear in a concert at the Back Bay Theater Oct. 29 (Friday) at 8:30. He won tremendous ovations at the folk festivals in Monterey and Newport, and his one-man concerts at Carnegie Hall and the Lincoln Center will be repeated this year.

Record American, October 22, 1965

### DYLAN TO DO TWO

Bob Dylan, straddling two musical forms to create a controversy which shows no sign of ceasing, will do two concerts in Boston on one weekend. He will appear at the Back Bay Theatre on Friday night, October 29, and again on Sunday night, October 31. The Sunday night concert will begin at 7:30.

If a recent concert in California is any guide, audiences can expect a lesson in being taught to accept Dylan's new direction. At the above-mentioned concert, Dylan's first set was composed of three of his longest, most involved ballads, and his second set was all-electric, faster paced, and aimed at being much more exciting than the first half.

The Broadside of Boston, October 27, 1965

### Dylan Concert Slated Oct. 29

Bob Dylan, will hold a concert at the Back Bay Theatre, Oct. 29, at 8:30 p.m.

He has appeared at folk festivals in Monterey and Newport, Philadelphia, Ann Arbor, Washington and Chicago are awaiting return engagements. His one-man concerts at Carnegie Hall and at the Lincoln Center will see repeats this year.

He is hailed as original, creative and communicative. His albums have been overwhelming. He even surpassed the Beatles on the record charts after his tour of England in 1964.

Dylan—singer, composer, poet, humorist, spokesman—has insured himself a place in American music more permanent than his listings on the best-seller charts.

He is a committed man who conveys his concern for the world around him through unique and poetic imagery of the human condition. He is one of the best folk musicians around and one of our finest poets.

The Saturday Review said he is "one of the most creative and communicative of folk artists since Woody Guthrie." Critic Robert Shelton has noted that "Dylan breaks all the rules of songwriting except that of having something to say and saying it stunningly."

Boston Traveler, October 13, 1965



**BOB DYLAN —**  
 The angry young man with the guitar, harmonica and hair solos next Friday at 8:30 in the Back Bay Theater, Boston. Will he sing the hymns of social protest he used to like, or the politically neutral rock 'n' roll arias he's seemed to prefer lately? Tickets \$4.75, \$3.75 and \$2.75.

The Patriot Ledger, October 23, 1965

### Ticket Rush Results In 3d Dylan Concert

Due to an unexpected demand for tickets, the producers of Bob Dylan's first Boston concert, Friday, have scheduled another performance Sunday at 7:30 p.m. at the Loew State Theater. Dylan, a folk singer, will accompany himself on the guitar and harmonica in both concerts.

The Boston Herald, October 27, 1965

### MISCELLANEOUS

Bob Dylan will be at the BACK BAY Theatre this Sunday evening at 7:30 PM. Prices: \$2.75, \$3.75 and \$4.75. (Tonight's performance is completely sold out — try gate-crashing.)

The Heights, October 29, 1965

### BOB DYLAN—

A popular demand for tickets to his sold-out concert last night has produced an encore performance by the protest-singer-turned-rock'n'roller. The wild-haired young man returns to the stage of Boston's Back Bay Theater tomorrow evening at 7:30 with his harmonica and guitar.

The Patriot Ledger, October 30, 1965

### Concerts

October

- F 22 BOB DYLAN, Rhode Island Auditorium, Providence, 8:30 pm
- F 29 BOB DYLAN, Back Bay Theatre, 8:30 pm
- F 29 REY DE LA TORRE, New England Life Hall, 8:30 pm
- Sa 30 BOB DYLAN, Bushnell Auditorium, Hartford, 8:30 pm
- Sa 30 IAN & SYLVIA, BOB GIBSON, Shapiro Athletic Center, Brandeis University, 8:30 pm
- Su 31 BOB DYLAN, Back Bay Theatre, 7:30 pm

The Broadside of Boston, October 27, 1965



# On Bob Dylan

By John Davulis

He's 24 now and was born Robert Zimmerman. He went to college on a scholarship and flunked out. And he got fired the first time he ever sang. But last Friday and Sunday nights, he sang to capacity crowds in Boston—sold out for two weeks. Why? As Richard Farina explains, "Catch him now was the idea. Next week, he might be mangled on a motorcycle."

He said that Guthrie and Leadbelly were better than he is, but it is Bob Dylan to whom people listen.

Why? Maybe it's because he says something that they want to say but can't. Maybe it's because he writes and sings from inside himself and knows how it feels. Maybe it's that he sings what people his age want to hear. "It ain't nothing just to walk around and sing," Dylan says, "you have to step out a little, right?" Bob Dylan sings real.

## Baez Comments

Joan Baez said of him, "Bobby is expressing what I—and other people—feel, what we want to say. Most of the protest songs about the bomb and race prejudice and conformity are stupid. They have no beauty. But Bobby's songs are powerful as poetry and powerful as music. And, oh, my God, how that boy can sing!"

He's explosive, and even if he has a voice that sounds like "a dog with his leg caught in barbed wire," Dylan penetrates. You may not understand all he's saying, but you know he means it.

From "Blowin' in the Wind" and "Like a Rolling Stone" to "Spanish Harlem Incident" and "Positively Fourth Street," Dylan stirs us. He makes us think, and it's our own thoughts that we ponder. Dylan's sort of a narcotic and adrenalin to us. He soothes us, excites us, yet makes us think.

## Adds Drums

Once accompanied only by his guitar and harmonica, Dylan now rocks with drums, electric guitars, and an organ. Some folk critics see this as the deterioration of Dylan, his genius corrupted by success. But go back to Dylan's early recordings and listen to the drums in "Corrina, Corrina." Sure, he's changed, but it has been a gradual change.

Dylan faced the problem of "folk-rock" when he wrote "Subterranean Homesick Blues." He tried to fit music to the words—with guitar, harmonica, kazoo and piano—but couldn't, and so Dylan turned to "folk-rock." Here he had a powerful new medium to explore, but it was and is the same Dylan.

And as a UNH student puts it, "This is precisely what makes his art so powerful—the fact that he isn't committed to one medium, and the fact that he is willing to admit that he is growing up, and change is an integral part of it."

This is why Bob Dylan will always be on top.

## BOB DYLAN IN CONCERT



**Worcester-Memorial Auditorium**  
SAT. OCT. 16, 1965 8:30 P.M.  
Tickets on sale at:  
Steiner's-308 Main St.  
Mail orders to Steinert's with check or money order and  
stamped, self-addressed envelope  
Tickets - \$4.75 - 3.75 - 2.75

His songs or "stories" have been sung or recorded by  
Odetta, Peter Paul and Mary,  
The Kingston Trio, Jan and  
Sylvia. The Chad Mitchell  
 Trio, Bobby Darin, Pete Seeger,  
Judy Collins and—ready?  
—Marlene Dietrich.  
Joan Baez is also going Dylan  
in a new album and even

the jazz giant is adapting his  
songs to his own language.  
The Dylan voice is the least  
of his attributes. If you call a  
nasal shout that ranges the  
gray areas between a preachment  
and a shout-out a voice,  
then Bob qualifies by suffering  
from it. But his magic lies in the  
use of his voice as an exciting,  
electric vehicle for his own  
music.

It defies convention in its  
refreshing ingenuity, isolating  
him from the acolytes, that  
casts him as the follower  
rather than a follower.

It would be safe to say that  
Dylan is in the urban-folk bag  
but with a difference. His  
verses pour forth fear, loneliness,  
war, freedom and despair.

Don't go looking for Dylan  
on the tube, he skirts the parlor  
screen as if it were poison  
oil.

But they love him at such  
unhappy places as New York's  
Town Hall, Carnegie Hall,  
Lincoln Center and the  
sprawling pastures of Newport  
and Monterey. And in Britain,  
even the Beatles pay  
obedience to this aloof troubadour  
from the U.S.A.

Helping to keep him well-  
supplied with harmonica  
and guitars is a lucrative contract  
with Columbia Records.  
So, please, no sad songs for  
"Big D"—he composes them  
at the drop of a plectrum.

The storm, earlier referred to  
is a real thing, a rebellion  
among the subjects. With the  
recent recording of "The  
Bourgeois Man" and "Like a  
Rolling Stone," the grumblings  
began and war parties  
were formed to expel Dylan,  
the apostate.

It seems Bob crossed into  
the forbidden territory of rock.  
That's right. The moment of  
defection, the folk purists

**Boston-Back Bay Theater**  
(formerly Donnelly)  
FRI OCT. 29, 1965 8:30 P.M.  
PLUS  
by public demand,  
an additional concert  
SUN. OCT. 31, 1965 7:30 P.M.  
Tickets on sale at:  
Out of Town News Agency - Cambridge  
Back Bay Theater  
Filene  
Tickets - \$4.75 - 3.75 - 2.75

**Hartford-Bushnell Auditorium**  
Sat. Oct. 30, 1965 8:30 P.M.  
Tickets - \$4.75 - 3.75 - 2.75

## Bob Dylan Blows Fuses

By ERNIE SANTOSUOSSO

There is a storm, whistling, angry and lightning-cleft, swirling about a young minstrel whom the folk purists have accused of selling out.

The eye of the disturbance is a 25-year-old blue-eyed genius—he's a composer, poet, musician from Hibbing, Minn.—named Bob Dylan.

Now, Dylan, or the "Big D," is to the folk idiom what Gillespie and Monk are to modern jazz and Elvis is to rock-'n-roll. He's the patriarch of the "new breed," this rolling stone that wears a steel-wool cologne and a sneer for the "ratrace" or what he prefers to call "Maggie's farm."

Don't go looking for Dylan on the tube, he skirts the parlor screen as if it were poison oil.

But they love him at such unhappy places as New York's Town Hall, Carnegie Hall, Lincoln Center and the sprawling pastures of Newport and Monterey. And in Britain, even the Beatles pay obedience to this aloof troubadour from the U.S.A.

Helping to keep him well-supplied with harmonica and guitars is a lucrative contract with Columbia Records. So, please, no sad songs for "Big D"—he composes them at the drop of a plectrum.

His songs or "stories" have been sung or recorded by Odetta, Peter Paul and Mary, The Kingston Trio, Jan and Sylvia. The Chad Mitchell Trio, Bobby Darin, Pete Seeger, Judy Collins and—ready?—Marlene Dietrich.

Joan Baez is also going Dylan in a new album and even

the jazz giant is adapting his songs to his own language.

The Dylan voice is the least of his attributes. If you call a nasal shout that ranges the gray areas between a preachment and a shout-out a voice, then Bob qualifies by suffering from it. But his magic lies in the use of his voice as an exciting, electric vehicle for his own music.

It defies convention in its refreshing ingenuity, isolating him from the acolytes, that casts him as the follower rather than a follower.

It would be safe to say that Dylan is in the urban-folk bag but with a difference. His verses pour forth fear, loneliness, war, freedom and despair.

Don't go looking for Dylan on the tube, he skirts the parlor screen as if it were poison oil.

But they love him at such unhappy places as New York's Town Hall, Carnegie Hall, Lincoln Center and the sprawling pastures of Newport and Monterey. And in Britain, even the Beatles pay obedience to this aloof troubadour from the U.S.A.

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claim, came when the Dylan guitar became amplified, an anathema to traditionalists.

When Dylan went a-c-d-c, the dissidents in the folk movement blew a fuse.

Another rap hanging over the young man is his avoidance of the traditionalist book and preference for peddling his own wares. But that crone over to folk rock was the last straw.

The hard core of Dylanites rationalizes the electrification project as a departure for the good and if one has a right to pioneer a new sound within the framework of folk, Dylan had earned the chance to explore this new frontier.

As mentioned before, his voice, although not his strong suit, adds, however, new dimensions of vitality and his "barking blues" seem to take on a new tint through the use of the electric guitar.

Ironically, one of the three or four most exciting acts at the recent Newport Folk Festival was a group called the Chambers Brothers.

And their noisy electric rhythm and blues, rock-'n-roll or folk-rock came from an electric guitar. Their guitars twanged into Narragansett Bay and the crowd, all 18,000 stomped for more.

Dylan, they tell us, is headed this way, lock, stock and amplifier, for a one-nighter, Friday, Oct. 29, at 8:30 at the Back Bay Theater.

The coffeehouse clientele at the folk aficionados in this area, the turnout for this minstrel should be, to use an understatement, responsive.

From what we saw of this young man at Newport, his magnetism on stage, his stimulus factor for the audience whether it elicited cheers or random pockets of razberries, Dylan stands unique in his calling.

Although cloaked in controversy, he stands alone as the best folk artist around. Indeed, he is that rarity of rarities, a very competent poet who has found a booming cash market for his verse.

**SOUNDINGS**

John Hammond was warmly acclaimed at the Odyssey on Cambridge St., where he recently completed a book. Hammond plays the guitar and harmonica in a style akin to that of Bob Dylan. Rather than take the heat because of social problems, Hammond lyrics are of women and romance.

He'll be at the Club 47 in Cambridge in November. Prior to taking up the folk music, Hammond attended art school in Skowhegan, Me., and in 1961 made his show business move in Los Angeles.



Hep Folkster

Don't Be Fooled by Bob Dylan's Vencer

The New Hampshire, November 4, 1965

The Broadside of Boston, October 27, 1965

The Boston Globe, October 10, 1965

## TV News and Show Guide

BOSTON SUNDAY HERALD

October 24, 1965



**Efrem Zimbalist, Jr., Trades**  
**Private Eye for Public Ear**  
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**Singer Bob Dylan Electrifies**  
**Guitar, Alienates Fans**  
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**Anne 'The Devils' Bancroft**  
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**Hollywood Just Ho-Hums**  
**'Peace-Loving' Burtons**  
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**Chauffeur to Stardom--Wyer**  
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**STORM OVER DYLAN**—Folk singer Bob Dylan smiles behind hand of controversy raised by his recent episode of rhythm-and-blues (or is it rock?) over straight folk. Writer Jim Morse caught him just before his Hub visit to get his views on the storm; the story's on Page 4.

**DIFFERENT DYLAN—**  
Folk singer  
Bob Dylan  
uses rhythm,  
blues, plus  
electric  
guitar



## TODAY'S BOB DYLAN

## ...A Furor in Folk Music

By JIM MORSE

"Open up your eyes an' ears an' yer influenced— an' there's nothing you can do about it. I just seem to draw into myself whatever comes my way and it comes out of me."

This is Bobby Dylan's explanation of the phenomenon known as Bobby Dylan.

WITH A MUZZED shock of hair tipping gaunt, sensitive features, dressed in beat-up blue jeans, boots and wrinkled shirts, Dylan appears as an outlandish, Chaplinesque figure.

Although his voice is raw, he's unquestionably the world's best known and most successful folk-singer, or singer of songs of protest. He accompanies himself with a driving guitar and a harmonica that complement the sometimes bleak wall of guttural moan of his voice.

Dylan, who will appear in concert at Boston's Back Bay Theater on Friday night, is currently the subject of controversy among the Dylan cult.

He gained his early fame by rising above folk music as a vogue, and seizing the themes of loneliness, fear, war, freedom and despair. It is this that led Pete Seeger to predict: "He'll be America's greatest troubador — if he doesn't explode."

LATELY, HOWEVER, there has been a new Dylan sound.

There have been grumblings about his use of an electric guitar and his songs of the rhythm-and-blues variety. Some members of the cult believe he has deserted them.

Not so, says Dylan.

He still writes his own lyrics and they are still inspired by what he terms "the toughness and despair of life."

There is often an intentional rough edge to a Dylan lyric. A good example is offered by his recent hit, "Like a Rolling Stone": "How does it feel — How does it feel — to be on your own — With no direction home—Like a complete unknown — Like a rolling stone?"

He believes that only the scullid accents of rhythm and blues can deliver these lyrics with force and meaning.

AS HIS SONGS illustrate, Dylan has packed a lot of living into his 24 years.

When he was 16, he ran away from home in Hibbing, Minn., and went to Chicago where he somehow managed to scrape up enough money to buy his first guitar before the police found him. He traveled with a Texas carnival when he was 18, and thumbed his way for the next seven years from New Mexico to South Dakota, from Kansas to California.

Dylan doesn't like to talk about himself. He's vague when questioned about his past.

"I prefer to sing," he says. "I tell my messages in song."


BOBBY DYLAN is a deeply committed young man who conveys his concern for the world around him through his unique and peevish lyrics. As critic Robert Shelton has noted, "He breaks all the rules of songwriting except that of having something to say and saying it stunningly."

The Boston Herald, October 24, 1965



Bushnell Memorial Auditorium, Hartford, Connecticut  
October 30, 1965


**Bob Dylan**



SAT., OCT. 30  
8:30 P.M.  
**BUSHNELL**


Tickets \$1.50, \$2.50, \$3.50, \$4.50, tax incl. On sale at box office or by mail. Send checks to Bushnell, Hartford, 06103. Enclose stamped addressed envelope with mail orders. An Ashes & Sand presentation.

**Bob Dylan**



SAT., OCT. 30  
8:30 P.M.  
**BUSHNELL**

Tickets: \$1.50, 2.50, 3.50, 4.50, tax incl. On sale at box office or by mail. Send checks to Bushnell, Hartford, 06103. Enclose stamped addressed envelope with mail orders. An Ashes and Sand presentation.




bob dylan's  
"highway 61 revisited" cl 2389  
-now at dealers everywhere -

hear bob dylan in concert -

oct 16 - worcester  
oct. 22 - providence  
oct. 29 - boston  
oct. 30 - hartford

The Broadside of Boston, October 13, 1965



THE HARTFORD COURANT: Sunday, October 10, 1965 59

**Bob Dylan in Hartford Oct. 30**  
**For Concert at Bushnell Memorial**

Bob Dylan, the Tambourine Man, will appear in concert at the Bushnell Memorial, Oct. 30, at 8:30 p.m.

Dylan, singer, composer, poet and humorist, was born in Duluth, Minn., on May 24, 1941, and lived off and on for his first 17 years in Hibbing, Minn., a mining town on the Canadian border.

As folk poet, his songs or "stories" as he calls them have been sung and recorded by Odetta, Marlene Dietrich, Peter Paul and Mary, the Kingston Trio, Ian and Sylvia, the Chad Mitchell Trio, Bobby Darin, Pete Seeger and Judy Collins.

Many of his songs, such as "Don't Think Twice, It's All Right", "Blowing in the Wind", "A Hard Rain's A-Gonna Fall" and "Masters of War", have been among the most popular recordings in the country.

With a mussed shock of hair topping gaunt features, dressed in beat-up blue jeans, boots and wrinkled shirts, Dylan appears an outlandish, Chaplinesque figure. He accompanies himself with guitar and harmonica.

**Documentary**  
NEW YORK (UPI) — America's most famous duck, named Donald, has turned ironmaster in his latest film, a 30-minute documentary.

The film, "Steel and America," was produced for the American Iron and Steel Institute by Walt Disney Productions. It tells the story of how America and steel grew up together. The movie is a combination of animation and live action.

Auerbach Hall, 2 p.m.; "Cat on a Hot Tin Roof," 2:30 and 8:30 p.m.; Movie, "From Lexington to Yorktown" Children's Museum, 3 p.m.; organ recital, Anton Heiller, Asylum Hill Congregational Church, 8 p.m. "Hello Soli!" Jewish

The Hartford Courant, October 10, 1965

**Dylan's BAND angers audience**

HARTFORD, CONNECTICUT

By ROBIN BLAIR

BOB DYLAN shocked his fans by appearing here with a five-piece band backing him for the second-half of his concert. They rocked it up and as Bob walked to an organ to accompany himself in "Ballad Of A Thin Man," he was mocked with cries of "Go back to England" and "Get rid of the band."

He took this in his stride, however, as he continued with "It Ain't Me Babe," "Baby Let Me Follow You Down," "Positively 4th Street" and "Like A Rolling Stone." He left after that number, not saying more than two words during the whole show.

The first-half was more conventional Dylan, alone on stage. He began with "To Ramona" and continued in that vein for some 40 minutes.

Despite the fact that some 30 journalists, including me, had asked permission to interview him, he refused to see anyone and we all dubbed him "Mr. Indifference, 1965." But he's a great artist, just the same.

New Musical Express, November 12, 1965

**COLLEGE CIRCUIT**

**That Old Promotional Try Clicks**

NEW YORK—Proper promotion, in combination with a hit single record and a college circuit concert, can really boost album sales. On the other hand, even a rousing concert success may not affect sales because of a lack of promotion. Both the Record Discount Center and J. C. Penny's in Lincoln, Neb., reported that albums by Peter, Paul and Mary sold well after an Oct. 30 concert before 6,900 at the University of Nebraska. Previous concerts recently on campus by Glenn Yarbrough and Dave Brubeck had put fire under the sales of their albums and they were still selling strong, according to campus correspondent Lynn Morian.

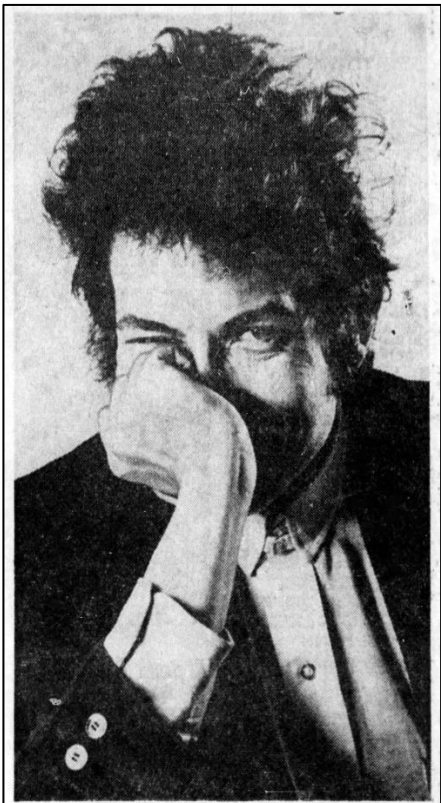
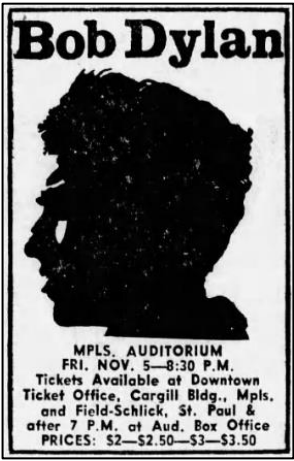
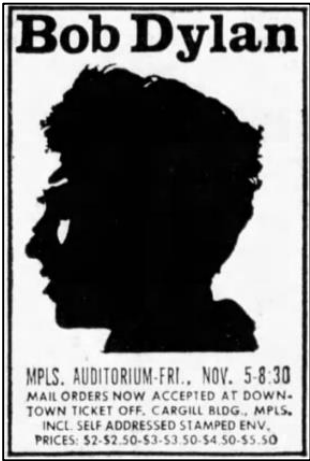
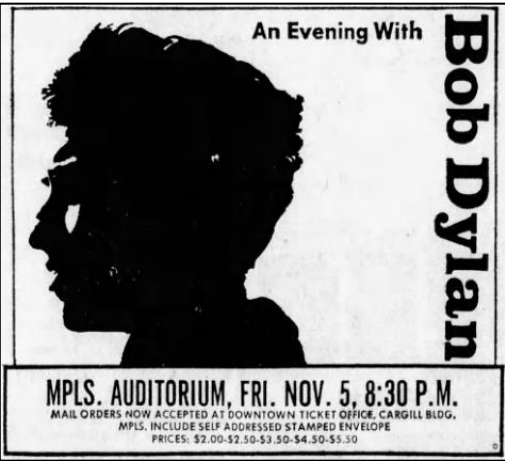
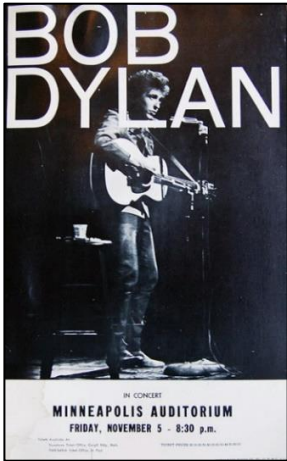
An Oct. 24 performance by the Charles Lloyd Quartet at Penn State University, University Park, Pa., resulted in a sell-out of their albums at the Record Room and a second album released after the concert has also sold out, reports the store's Steve Fishbein. Correspondent David Kenig said the show drew 350 students.

Correspondent Randolph M. Lee said an Oct. 30 show by Bob Dylan at Trinity College, Hartford, Conn., drew an s.r.o. audience of 3,500-plus and the reaction was varied — his folk fans booed some of his folk-rock numbers, while others enjoyed them immensely. The concert didn't boost album sales much, however, because sales were already at a high peak, said Gene Ehrlich, manager of LaSalle Music Shop. The same reaction was noticed by Belmont Record Shop.

The Los Angeles Philharmonic Orchestra performed Nov. 11 at the University of California at Berkeley before 15,000, said correspondent Jerry A. Green. The result is that both Discount Records and Pay Less Hi Fi and Records are now eager to stock records by the orchestra, though they hadn't before.

Billboard, November 27, 1965





**Bashful Bob** Bob Dylan will make his first Minneapolis appearance since he became an internationally known entertainer Friday at the Minneapolis Auditorium. The singing poet, whose contemporary folk songs are performed by both folk and rock performers, is a former resident of Minneapolis, Hibbing and Duluth, Minn.

Minneapolis Tribune, October 31, 1965



# Rock 'n' Roller Dylan Gives City Program

By DAVE MONA  
Minneapolis Tribune Staff Writer

More than 9,000 music lovers, who couldn't get into the Symphony last night, took refuge in the cavernous old Minneapolis Auditorium to welcome folk-rock singer Bob Dylan back to Minnesota.

The real show was not on the stage, but in the audience. Gum-chewing teen-agers in costumes straight out of circus sideshows sat hypnotized as Dylan, who looks like a scarecrow with ratted hair, went through folk and rock and roll sections of the two-part jam session.

HE MAY be, as promoters claim, one of the most gifted among current topical song lyricists, but as the "concert" wore on, it became increasingly clear why he writes most of his material for others.

The first 50 minutes, which started 25 minutes after the scheduled time, was devoted to near-folk music. It might have been more effective if he had deigned to speak to the audience to introduce or explain a song, but he just sang song after song as if he were back in a Greenwich Village coffee house.

One number called "Desolation Road" showed real signs of humor and insight and it was the high point of the evening to sit and listen to his political barbs go over the heads of his disciples.

WHILE THE audience remained moderately cool throughout the first half of the performance, they came to life as the "new" Dylan

sung into the rock and roll portion.

Equating volume with quality, Dylan, plus three electric steel guitars, drums, pianos and harmonica, filled the barnlike auditorium with noise that would have swallowed the loudest sonic boom.

IT WAS so loud it took Dylan and the audience nearly five minutes to realize his microphone was disconnected. The ensuing moment of truth was perhaps the highlight of the show.

Elvis Presley had the same effect on the teens in the mid-50s. But that was understandable. Above all the noise Presley did have a voice and could hit most of his notes. The same could not be said of Dylan. His voice has a harsh, guttural quality and he hit every note from the bottom up.

In all fairness to Dylan, it was not his kind of setting. Someone said it would be akin to putting the symphony into a downstairs coffee house. Nevertheless the crowd loved it. Let the psychologists explain it.

**Police Arrest 2 in Sale of Beer**

The Minneapolis police morals squad Friday night arrested a grocery store clerk and a youth in the alleged sale of beer to a minor.

Jailed were Gary Nuutineau, 21, 1921 1st Av. S., clerk at the A & A Grocery and Meats, 1841 Nicollet Av., and a minor identified as Danny Austreng, 18, 1805 1st Av. S.

Minneapolis Tribune, November 6, 1965





In the summer of 1963 I hitchhiked to the Newport Folk Festival, playing the beat scene to the hilt. It was there I first saw Bob Dylan walking all alone around and around in a fenced-in tennis court, with his guitar hung around his neck, singing to himself. Even then he was beating us all at the beat scene.

Later the same day I saw him in the topical song workshop. Pete Seeger backed him up with a 12 string guitar as he sang "Who Killed Davey Moore?" His power was in his style. The refrain—"Who Killed Davey Moore, why and what's the reason for?"—was belted out with venom. His voice had a flaying harshness. His songs flowed with an unpredictable syntax and inflection. His diction echoed the slurred consonants and long vowels of traditional blues but hardly had the control of traditional blues singers.

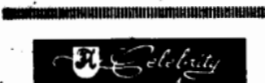
It's hard to find out what's happened to Dylan since he left the Northwest, and harder to find out what he's doing now. He was born 24 years ago in Duluth and grew up in Hibbing. He came to the University in 1960 but could only hack it for six months—"I sat in science class and flunked out for

refusin' to watch a rabbit die." One of the campus old timers remembers him singing at the Scholar—"He tried to sing Odetta-type stuff but with his voice, it just didn't make it."

Then he set off on his pilgrimage to see Woody Guthrie, the folk poet, interred in a New Jersey hospital suffering from Parkinson's disease. Guthrie was Dylan's idol. "After I talked to him," Dylan



Bob Dylan



says, "I realized he wasn't a god. He was a man and he taught me that men have reasons for what they do."

Soon Dylan showed up in New York. For a while it seems he was kicked around, but he finally built a niche in the Lower East Side and began singing in the Village. New York Times columnist Robert Shelton spotted him one evening in Gerde's Folk City, a spot for amateur city-billies, and wrote an ecstatic review. Dylan cut a record for Columbia and now he's making a quarter of a million dollars a year and just returned from a singing tour of England.

Dylan has gone through many changes. His early work was harsh; beauty is ugly was his theory. He threw himself at the masters of war and the Southern politician. He wrote some of the best protest songs since Guthrie—"Blowin' in the Wind," "Lonesome Death of Hattie Carol" and "Masters of War," to name a few. But now, "the bomb is boring," he says. "It's

what's behind the bomb that matters." He's drifted from the "folk tradition" into rock and roll. "Rolling Stone" has as much message as "Hattie Carol," and though it's hard to hear the words, it's reached more teenage ears than Paul Goodman's "Growing Up Absurd" ever will.

This year at the Newport Folk Festival Dylan made a reappearance. He came on stage with an electric guitar and members of the Paul Butterfield blues combo. The crowd hissed. Theodore Bikel moaned, "You don't whistle in church, you don't sing rock n' roll at a folk festival." After a few numbers, the band left the stage and Dylan continued with "Mr. Tambourine Man," a verbalized rendition of a Peyote trip.

Dylan comes to town tonight. It would be foolish to try to predict or to recommend the concert. All I can say is it will probably be interesting.

(Lew Hyde is a CLA junior and an assistant Ivory Tower editor.)

Bob Dylan's younger brother is constantly beset by phone calls from people wanting to meet Dylan.

David Zimmerman, Education senior, who closely resembles his famous brother, said recently that "people go to concerts and expect recognition" from him, and he's never seen them. They want to say hello to him when they're in New York.

"BUT IT'S IMPOSSIBLE to get hold of him. The president of Columbia Records is the only person who knows Bobby's address."

Zimmerman hears from Dylan often. "He always calls," said Zimmerman, a music major. "He never sends letters because he spends about 10 hours a day writing," he added.

Dylan hitch-hiked around the country in his late teens, not to "play poor" as some critics suggest, but because "he felt he had to see everything before he wrote about it," Zimmerman said.

ANOTHER RUMOR Zimmerman wants to "straighten out" is that Dylan refused to let his parents see him at a concert in the Twin Cities a couple of years ago.

"This is strictly a lie," he said. A reporter called his parents to ask if they had seen Dylan backstage and they answered no, Zimmerman explained.

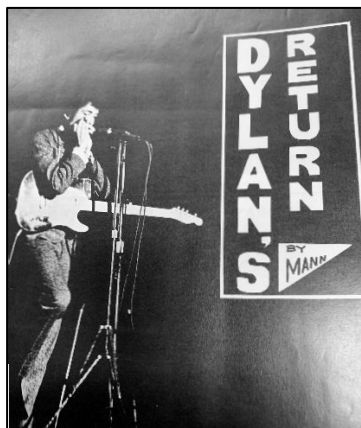
"The reporter took it that Bobby didn't want to see them, but they had talked to him the night before."

ZIMMERMAN SAID "people don't understand how Bobby works." He said Dylan flies in for a concert four hours beforehand and spends the first two hours setting up his equipment. The last two hours he "tries to put everything out of his mind except the concert."

"He's not interested in seeing anyone. He's in a personal world this."

His brother "kind of laughs at all the rumors," Zimmerman said. "He's not out to please anyone. He tries to make his performance as good as he thinks he can."

The Minnesota Daily, November 5, 1965



Dylan plays to an audience of thousands at the Mpls. Auditorium

The Minnesota Daily, April 1, 1968

#### DYLAN'S RETURN BY MANN

Bob Dylan is probably the best known and least understood folk singer that has ever hit the "pop" scene. The scene itself came into a full-color reality last November 5, as Dylan returned to Minneapolis, "In Concert" at the auditorium. What happened through the course of that evening, and his brief stay in Minneapolis only confirmed this popularity and incomprehensibility.

Dylan's return began officially at 8:56 November 5 after the start was delayed twenty-five minutes, due to a combination of Dylan's guitar tuning and the slowness of the crowd to seat and quiet themselves. Dylan finally appeared, quite alone on the auditorium stage, with his hair shorter, and his clothes neater than the last time I saw him, at the hot and dusty Newport Folk Festival. Nevertheless, his long, nearly "ratted" hair, and his light, continental suit, were undeniable focal points as he stood front stage.

With guitar in hand, harmonica (mouth harp) around his neck, he began to a quiet, expectant audience. For a little over an hour, Dylan, alternating between singing and strumming, played a good portion of his newest compositions, including "Mr. Tambourine Man," "Desolation Row," and —linked together, without explanation and only a slight pause now and then for a drink, he gave the audience an exact replica of what they have heard, or would hear in an hours sitting in front of a record player. This process would seem very boring and unbearable, if it were not for the pre-conditioning of the "fans". This pre-conditioning can be explained to you by a Dylan advocate as he plays for you his records.

The fans' typical response to your sour face upon first hearing a Dylan record is "Don't listen to his voice, listen to his words." Thus most of the audience listened through Dylan's voice to the words of his protests. By

the intermission, though, the halls and exits were crowded with angry patrons who did not understand this simple secret.

When the lights went off for the second half of the concert, the "New Dylan" appeared on stage. Now he was visibly a little tighter, and a little happier, as he bounced around the stage in his "high heeled boots" giving last minute instructions to his "big beat" electrified rock and roll band.

Backing Dylan up, was a rhythm and a bass guitar, a piano, an organ, and a wild drummer, with Dylan of course, playing lead guitar.

This folk-rock, as it has been called, was Dylan's own innovation, and ever since he traded his folk guitar for the electric, last summer, his followers have been very unsure. The reactions have gone from adoration, to utter and complete condemnation.

My favorite was written by reviewer Ed Freeman:

"Bob Dylan writes songs and sings them, sort of. Once upon a time, he used to sound like a lung cancer victim singing Woody Guthrie. Now he sounds like a Rolling Stone singing Immanuel Kant."

But what ever the personal reaction was, the over all reaction was great. Those that remained (most) sat through another fast moving hour of loud jamming and hoarse shouting. Dylan yelled out his songs just barely above the rumble of the bass and the fantastic accompaniment of the rhythm guitar. The words were really unintelligible—yet many followed enjoyably, having memorized most of the words, especially the refrains: "How does it feel" or "You're got a lot of nerve."

The feeling was exciting, and with the heavy drum beat, and the wall of the harmonica, you felt you were where the action was.

Dylan too, looked, as I said, a bit

more active, as he bounced about, with his back to the audience at the beginning of each song, to get his band synchronized. He played piano for the "Ballad of a Thin Man", which from my reactions, and those of the audience, was his best number of the evening.

Yet it ended, neither too soon, nor too late. But very abruptly.

Most seemed to sense the end, and many came to the front of the auditorium for one last look, during the last song. Then, at 10:30 with a quick nod, Dylan said, "That's it," and left the stage.

The crowd too, left quickly, with a round of applause which ceased as the lights came up. These 9,000 or so—"gum chewing teen-agers in costumes straight out of circus side shows", (as the Tribune reviewer put it) cleared the auditorium in record time. It was a curious ending to a curious evening.

Enthusiasm was never part of the show. Those who came liking Dylan left liking him; those who came unsure, left unsure, and those who disliked him, left at the intermission. Afterwards, a small Twin City A Go Go staff remained to try for an interview, and got backstage just in time to hear Dylan was already out of town, by way of his private plane.

Thus far, I've tried to objectively tell of Dylan's return, without evaluation, mainly because of my opening statement; for Dylan is really not understandable.

From my misunderstandings though, my personal evaluation would be that he was as good as expected. To the normal viewer, he was tedious, uninspired, and harsh; yet to those who like him, he was still great.

There is by now, almost an adage, saying: "No one sings Dylan like Dylan." I would like to add my own to this, namely: "No one likes Dylan like those who like Dylan." He came, we saw, yet there was no conquest.

#### A PERSONAL OBSERVATION

There is one extra note on Dylan's return to Minneapolis—which was, in case you didn't know, the place where he started from) and that is from a friend of mine, who as far as I know, was the only unforeseen contact Dylan made while in this city.

She, and I will withhold her name (although it is available if requested to those who would like to question her further or see the cigarette butt she managed to swipe,) acted as Dylan's guide around Minneapolis for two hours Thursday night, after Dylan and three companions chanced to stop her and a friend in Dinkytown to ask of the whereabouts of Tony Glover (the Minneapolis harmonicaist of "Blues Rags & Hollers").

The six of them traveled around to the Scholar, a few bars, and finally McCosh's Book Store as Dylan sought Glover and reminisced of his Minneapolis days.

Her comments, although frenzied when I received them, (at 2:00 A.M. that morning) were interesting.

The main thing Dylan was interested in was the Minneapolis scene, and what was done around here for excitement. Dylan questioned the girls much more than they questioned him, for he, and his manager kept refusing to answer any "fan" questions. Dylan, she went on, asked who was popular around here; both as a folk singer and popular rock and roll. He asked especially about himself, and the write-ups he received—tearing an advertisement of his up coming concert out of the paper to save. His hair was very real and long, although she insisted he had a "cute" face under it. His clothes that night were "grubby" and he wore shades most of the eve-

ning until my dear friend commented on how brilliant the sunlight was—causing a grin and a discarding of the glasses. He seemed very quiet; "almost dull", was her comment, "although he was very gracious to me". The others in his party were much more friendly, including his manager and two members from his band.

Everywhere they went she had to go in first to see if the path was clear, then the group followed. They ended up sitting in McCosh's book store and remained there for about an hour.

In that time they ate (and she commented that Dylan's manners left much to be desired) and talked, yet about nothing stimulating. During most of the time, Dylan remained quiet, yet interested in the conversation.

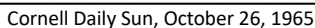
Then it was over, Dylan dropped her and her friend off at home (so they could do homework) and then he proceeded to drive around town early Friday morning.

"Dylan was interesting, but he lacked the exciting quality of a star." She continued that he was very quiet, laughed just a bit (at her comment on his shades) and asked questions like any normal person would about the city.

"It was great, and I still dream about it, yet he seemed so ordinary, I could hardly believe that he could write such deep, great songs."

Once again, Dylan came, was seen, but no one was conquered.





Cornell Daily Sun, October 12, 1965

Cornell Daily Sun, October 25, 1965

Finally, I would think that the great majority of the followers were highly rewarded, the curious were well satisfied, and the open-minded skeptics were adeptly silenced. Dylan's true value, I believe does not lie so much in what he says, or really how he says it, but rather in the fact that he can and does say it.


—Charlie Nash

Cornell Daily Sun, November 8, 1965

All these riders go to the expense of the sponsor, and usually aren't attached until after both parties agree to the basic terms of the contract.




Music Hall, Cincinnati, Ohio  
November 7, 1965



# Bob Dylan

**SUNDAY, NOV. 7, 7:30 P. M.**  
**MUSIC HALL**

Tickets now on sale at Community Ticket Office, 415 Race St., Cincinnati 2, Ohio. PRICES: \$2.50, \$3.50, \$4.50



**SUNDAY,**  
**NOV. 7, 7:30 P.M.**

# MUSIC HALL

PRICES:  
\$2.50, \$3.50, \$4.50

Tickets Now On Sale at:  
Community Ticket Office,  
415 Race St., Cincinnati 2, Ohio.

Please enclose self-addressed, stamped envelope with remittance.

# Bob Dylan



# Music Hall

Bob Dylan, outstanding folk singer, gives a concert at Music Hall, Sunday night at 7:30, November 7.

... Bob Dylan and his helpers flew here Sunday in Bob's own twin-engine aircraft which Dylan's manager says the folk singer won recently in a poker game in Hollywood...

The Cincinnati Post,  
November 12, 1965

3 19 6

SEC. ROW SEAT

NOVEMBER 7

First Floor \$4.50

Music Hall

Good Only Sun.

7:30 P.M.

N

Cincinnati Enquirer,  
October 24, 1965

# Bob Dylan Returns To Cincy; Poet-Singer Performs Sunday

by Larry Patterson

Bob Dylan, who will appear at Music Hall on Sunday, Nov. 7, 7:30 p.m., has systematically shaken, upset, overturned and finally re-routed the entire course of contemporary folk music. There isn't a singer in the folk field today who hasn't in some way been influenced by him, in his writing, his performing, even in his own way, belonging to no one, blazing his own trails—exciting, unpredictable, unexcelled.

Looking for a key to Dylan's success—a single, facile explanation—is quite as impossible as trying to explain his music. The kids with the denim shirts and the opaque sunglasses used to sit around the basement coffeehouses talking about him as if he were their own private property, a kind of glorious spokesman for the pubescent hippie.

But Dylan's music has long since come out of the coffeehouses and into the open—the wide open. He gives sell-out concerts at places like Lincoln Center and Town Hall, and has recently returned from an enormously successful tour of England, where he managed to surprise the Beatles, The Rolling Stones, The Animals and all the rest of them on the record charts; suddenly, everyone stopped dancing and started listening.

Tickets to the Dylan Concert are priced at \$2.50, \$3.50 and \$4.50 and are now available by mail order through Community Ticket Office, 415 Race Street, Cincinnati 2, Ohio.



**Bob Dylan**

University of Cincinnati News Record, November 4, 1965

# Bob Dylan Concert Tonight In Cincinnati Music Hall

Bob Dylan, who will appear at Music Hall at 7:30 p.m. Sunday has systematically shaken, upset, overturned and finally re-routed the entire course of contemporary folk music.

There is hardly a singer in the folk field today who hasn't in some way been influenced by him, in his writing, his performing, even in his appearance.

Imitators are legion, but Dylan continues on his own way, belonging to no one, blazing his own trails—exciting, unpredictable, unexcelled.

Looking for a key to Dylan's success—a single, facile explanation—is quite as impossible as trying to explain his music. It used to be that whenever the topic of Dylan came up, the usual pantheon—Leadbelly, Guthrie, Senger—was invoked with appropriate wonder. Apparently Bob Dylan wasn't listening.

The kids with the denim shirts and the opaque sunglasses used to sit around the basement coffeehouses talking about him as if he were their own private property, a kind of glorious spokesman for the pubescent hippie. Traces of the influence of Guthrie and the rest still remain, but Dylan's music has long since come out of the coffeehouses and into the open—the wide open.

He gives sell-out concerts at places like Lincoln Center and Town Hall, and has recently returned from an enormously successful tour of England, where he managed to surprise the Beatles, The Rolling Stones, The Animals and all the rest of them on the record charts; suddenly, everyone stopped dancing and started listening.

Tickets to the Dylan Concert are priced at \$2.50, \$3.50 and \$4.50 and are available today at Community Ticket Office, 415 Race Street, Cincinnati, telephone 241-1038.



**BOB DYLAN**

# Ballet On Film

HOLLYWOOD, Calif. (UPI)—"Romeo and Juliet," starring Margot Fonteyn and Rudolf Nureyev and the Royal Ballet will be brought to the screen by Joseph E. Levine.

# Zsa Zsa Cast

HOLLYWOOD (UPI) — Zsa Zsa Gabor has signed on to play a wealthy Hungarian suddenly, everyone stopped dancing and started listening.

—type casting?


Lexington Herald-Leader,  
November 7, 1965



# Bob Dylan Here On November 7

BOB DYLAN will appear at Music Hall Sunday, November 7, at 7:30 p.m. He has systematically shaken, upset, overturned and finally re-routed the entire course of contemporary folk music. There isn't a singer in the folk field today who hasn't in some way been influenced by him, in his writing, his performing, even in his appearance. The imitators are legion, but Dylan continues on his own way, belonging to no one, blazing his own trails—exciting, unpredictable, unexcelled.

Cincinnati Enquirer,  
October 17, 1965



Bob Dylan comes to Music Hall Sunday, Nov. 7. James Brown will "preach" and sing at Cincinnati Gardens Saturday, Nov. 6. The following night Bob Dylan is in concert at Music Hall—complete with electric organ and a full set of drums.

The Cincinnati Post, October 14, 1965

# Dylan Discusses "New-Style Sound"

by Larry Patterson

This past Sunday night was a very special one that had been eagerly awaited by many here at UC. Bob Dylan was appearing at Music Hall, in concert. We overcame seemingly unsurmountable obstacles in order to gain a few minutes of conversation with Dylan, in an attempt to gain a bit of insight into what makes this unusual young man the hottest item in the music industry today.

While talking with Dylan, it is easy to get the feeling that you are surrounded by every form of outcast musician known to man. The fellows that accompany him on the road protect Dylan as though he were a tiny child, with the intensity of people who realize that their entire livelihood depends upon his every movement.

In trying to cast some light upon the new-style sound that is the top seller across the nation today, I asked him if he felt that this form of music was going to be accepted with as much enthusiasm by his followers as the old solo style was. He said, "What we are doing now is what I was searching for in my second and fourth albums, but I never could really get it. We don't sing anything really bad. I don't write songs for commercial reasons, I couldn't do that; they just sort of seemed to work out that way."

When I asked him what his response had been to the reception he received at the show he did in Forest Hills, New York, this summer, his reaction was interesting. The regular band that accompanies me wasn't with me that day, and it just wasn't coming off right. I don't know why they acted that way; maybe it was something that they weren't used to that will take awhile to catch on. But I don't let the booing and that bother me. As long as they paid their money, they're entitled to their own thinking. I know I wouldn't pay to hear something I wasn't going to like, though, and I would not pay money just to boo."

What would you call this new style then, I asked. "It isn't rock n'roll or the hard driving rock that's coming across a lot now. It isn't even folk, or what they're calling folk-rock. I don't know if you can put a name on it, we just play it." Would you say that it is a style all your own, then, and do you think it will last longer than the usual trends? "You could say that we originated the style. It's us and it's what we're here for. I try to tell it like they'll understand it, in the way that I think they want it. It's how I feel; you know. Now I can't say whether they'll like it enough to keep it around long, but I think it's what they're wanting. I'll play it until the majority don't want to hear me. But what is happening now is we're giving them a whole new way of looking at things—making them think—and a new reason for being here."

Getting this interview was a major task in itself, and the sight and thoughts of this interesting young man were experiences never before encountered that will not soon be forgotten. The audience, somewhat disappointed, to say the least, by a faulty sound system, was often noticeably disappointed by the second half of the show in which Dylan sang with a band. But seeing the unique and sometimes obviously exhibitionist types in individuals that attended was a treat in itself. However this must be recorded as one of Dylan's worst appearances vocally, and the capacity audience indicated openly their disappointment with their idol in his new capacity.

University of Cincinnati News Record, November 11, 1965

# An Editorial

## Looking Around A Lobby

Of the 3000-odd young people who filed through Music Hall's ornate, usually sedate lobby Sunday night to hear their idol, Bobby Dylan, at least 2500 of them certainly were odd. Standing and watching in disbelief alongside Roger Peltens, Music Hall manager, I saw at least a dozen barefoot boys, two more barefoot but wearing sandals, a number of girls in "granny" dresses, countless motorcycle outfits complete with goggles, hoods, and high-heeled boots, one girl in a gold brocade formal and flats, four girls in bell-bottom pants and boots, and even one fellow in a long, black flowing cape.

IT SEEMED like every other one of these oddballs was smoking, and not more than a handful looked as though they had never seen the inside of a barbershop.

To top it all off, I was lucky enough to be in the same box with a 16-year-old kook who not only was barefoot, but draped those bare feet over the railing during the performance. The only good thing I can say about this boy is that his feet were clean. His tee-shirt sleeves were cut off and his jeans ragged, but his feet WERE clean!

I only sat through the first half of Mr. Dylan's concert because it had been suggested he might grant an interview with three of our "Teen-ager" reporters during intermission. (It would have been cheaper to stay home and listen to my cat and dog fighting). But when his road manager said he would see none from the press that night, I bit my tongue to keep from saying what I really felt about the whole miserable affair.

Thinking back on it, I wonder where these beatniks hide during the week. You seldom see them out on the street.

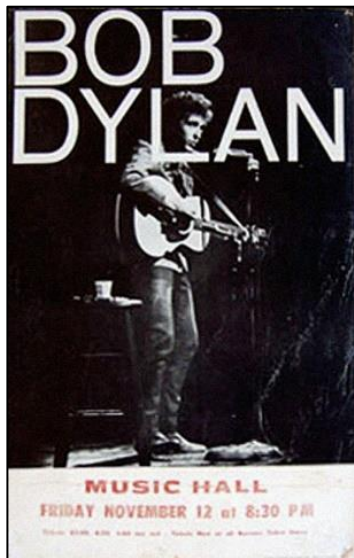
I ALSO WONDER what our fighting men in Vietnam would say at the sight of these teen-age protesters? They WEREN'T carrying signs, but that's just about all they weren't doing!

It was a once in a lifetime experience (I hope!) for a 30-odd year old editor like me!

BY RUTH VOSS

Cincinnati Enquirer, November 13, 1965





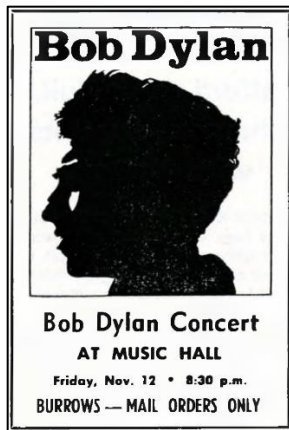
**Dylan's Coming**  
Folk singer Bob Dylan will appear at Public Music Hall Nov. 12 at 8:30 p.m. His program includes "Mr. Tambourine Man," "Like a Rolling Stone" and "Love Minus Zero/No Limit."

The Plain Dealer, October 24, 1965

## Let's Have 'Still-In' for Bob Dylan

Dear Jane,  
An Open Letter to all those attending the Bob Dylan Concert on Nov. 12:  
Let's behave like mature young people and sit down and listen. Yes, lock our lips just for this one evening and sit in our seats. I guarantee you an evening of entertainment you'll NEVER forget, ever!  
I'm a fan of folk music and have been for several years. I will be in attendance at the Dylan Concert on Friday and I'd like to see AND hear him. He's not a group like the Beatles or Stones with which the audience may tend to be a bit riotous.  
Bob Dylan is contemporary music instilled into a human being. His facial expressions, his tone and whines, his handling of a guitar all combine to create him and his style of music. If one of these qualities are missing, it's not Dylan.  
Your silence will not only show your maturity, but also your respect for Dylan's talent.  
Most sincerely,  
Phyllis Kovalick, 18  
3423 E. 71st Street  
Cleveland 44127

The Plain Dealer,  
November 6, 1965



## New Dylan Comes In Slow, Loud and Clear

By JUDY PRUSNEK

The controversial jazzed-up version of Bob Dylan, former protest folk singer and current voice of the young American intellectual set, met a thoughtful audience of 3000 last night in the Public Music Hall.

Dylan, the most influential artist in the rock field since Elvis Presley, continued to explore his philosophy. His recent version ignores earnest protest for a simpler, more personal attitude. A five-piece rock orchestra is with him.

Working alone during the show's first half, Dylan wailed his monotone through slow, imagery-filled versions of "Tambourine Man," "Gates of Eden," and "Desolation Road"—all punctuated by blasts from the harmonica.

Then, with a cross of Chuck Berry and hillbilly rock, Dylan launched into painfully loud rock and roll-type lesser messages, including "Like a Rolling Stone," "It Ain't Me, Babe," and "Ballad of the Thin Man," and "Positively Fourth Street."

TEMPORARILY losing ground in the folk area with his rock approach, an irate audience once drove a tearful Dylan from the stage after three numbers when he sang at the Newport Folk Festival.

Last night, a sedate college and high school audience seemed to accept the new Dylan, with reservations. But Dylan fans usually thrust manuscripts and poetry into his hands instead of tearing the clothes from his back.

"I don't always understand him... he's very deep and I get new things out of what he says each time I listen to him," one Ohio State sophomore said.

"They say there's a message behind it all, but I can't concentrate long enough through all the noise to listen," one of the few adults present remarked.

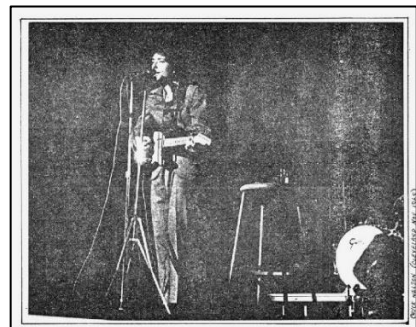
But whether slow and protesting or loud and commercial as many folk purists say, Dylan's highly-touted self-written lyrics are still sensitive and attract an audience.

THE LANKY minstrel with the wild, gray hair is going ahead singing his brand of complicated imagery and lesser messages—such as:

"... there's no success like failure and failure is no success at all..."

"Everybody has their gift," the pale Dylan, 21, once remarked. "No matter what it is, they are stuck with it. I'd like to make daisies grow in the desert, but I'm a guitar player."

The Cleveland Press, November 13, 1965



## Bob Dylan Fires Vocal Guns Here

By GLENN C. PULLEN

An influential young troubadour, who apparently does not like this imperfect world, expressed his opinion of it last night at Public Music Hall in his own social songs of protest.

Bob Dylan chanted them with an air of grave earnestness that impressed about 3,000 of his youthful devotees.

They cheered with sadistic glee when the 24-year-old composer and folk-rocking singer, the new musical leader of modern rebels, turned his vocal guns on people whom he doesn't like.

OLD-FASHIONED parents and "square-headed" teachers, warmongering politicians and segregationists—all were supposed to bite the dust in his ofteniminated ballads.

His messages, however, did not come through with enough clarity.

Dylan sang his first act of serious ethnic songs with fuzzy diction and the twangy accents of a hillbilly. Even when he belted his famous "Mr. Tambourine Man," "Desolation Road" and other woeful tunes, he often sounded exactly like a southern hound dog baying for a raccoon.

This slim minstrel with the long girlish brown hair was not so monotonous in his second act. Here he got the benefit of a five-piece orchestra loaded with electronic amplifying devices.

THESE MUSICIANS tackled the often-recorded Dylan compositions, all in the upper best-selling bracket, with the fierce drive of building wreckers.

Teen-agers in the audience screamed ecstatically and rocked along with the star as he shouted "Just Like Tom Thumb's Blues," "Like a Rolling Stone" and his newest "Positively the 4th Street." What came out of the amplifiers was a tremendously big beat sound, exciting to the young generation but deafening to the few adults in the audience.

The Plain Dealer,  
November 13, 1965



## Teen-Agers Deserve Acclaim for Behavior at Folk Concert

The Plain Dealer report by Glenn C. Pullen of the Bob Dylan folk concert at the Music Hall Nov. 12, can only be characterized as inaccurate and lacking in a sense of public responsibility. When an assembly of 2,000 young people, 90% teen-agers, conducts itself in such an exemplary manner, the occurrence deserves public acclaim, not disdainful and inaccurate reporting. The kids neither "cheered with sadistic glee" or in any other manner. They neither "screamed ecstatically" nor "rocked along" and exhibited no behavior that any of those remarks imply.

We, parents of two grown children and a teen-ager, attended that concert with our youngest, who has been a folk-singing enthusiast and performer for about two years. Although his and our own experiences with local folk-singing performers and audiences have been wholly delightful, we went to the Music Hall Friday night expecting to encounter at least some of the uncontrolled reactions of rock and roll teen-agers that have been so evident during the last couple years. The Plain Dealer reporter must have had similar expectations and stayed home. He could not have written as he did if he had been there.

Despite the youth and informal attire of the kids who packed the hall, their behavior would have pleased George Szell and the Cleveland Orchestra. The attention throughout the performance was quiet and attentive, even intense, and the characteristic coughing of most adult audiences was conspicuously absent. The applause upon the entrance of the star and his skilled, if fiercely attacking, band again after each number, was confined to enthusiastically appreciative clapping, with not a squeal or a whistle to be heard.

At the conclusion of the program, the entire crowd, with an appearance of happy satisfaction, moved smoothly and quietly out of the hall and through the rain to the underground garage, neighboring parking lots, and public transportation—more smoothly, quietly, and considerably than is ever seen around the Stadium after a Brown's or Indian game... A lot of fine kids deserve a pat on the back.

JEAN and JOHN PEARNE  
330 Virginia Kendall Road,  
Pennsila

The Plain Dealer, November 17, 1965

## Teen-Agers Criticize a Critic, Give Their Views of Concert

"In regard to Mr. Glenn Pullen's review of the Bob Dylan concert at Music Hall last Friday night, we would like to clarify a few statements which he made about it.

"First of all, no one in the audience cheered with sadistic glee when Bob Dylan sang his songs, unless you think sincere, appreciative applause is sadistic.

"We don't know if Mr. Pullen was at the same concert, but we were sitting in the fourth row, and we didn't hear any songs about 'old-fashioned parents, square-headed teachers and warmongering politicians' as Mr. Pullen put it.

"Secondly, no one in the audience 'screamed ecstatically' when he sang. In fact, no one screamed at all.

"Mr. Pullen also said that the second half of the concert wasn't as monotonous as the first half. Well, if he thought the concert was so monotonous, why was he there at all?

"The audience was made up of serious, thoughtful young people.

"It is reporters like Mr. Pullen who confuse fact with fancy, that give all teen-agers a bad name."

DIANE NIGRO  
NORA FOX  
Lourdes Academy


The Plain Dealer, November 19, 1965



# Massey Hall, Toronto, Ontario, Canada


## November 14 & 15, 1965

**Bob Dylan**




**MASSEY HALL**  
SUN. NOV. 14 — 8 P.M.  
MON. NOV. 15 — 8.30 P.M.  
**TICKETS: \$4, \$3, \$2**  
(Sun. at \$4 — Sold Out)  
NOW ON SALE AT  
**Sam The Record Man**  
347 Yonge Street  
Mail Orders at Massey Hall

**Bob Dylan**



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SUN. NOV. 14 — SOLD OUT  
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**Tickets — \$4, \$3, \$2**  
ON SALE AT  
**SAM THE RECORD MAN**  
347 YONGE STREET  
and  
**MASSEY HALL BOX OFFICE**

**D 79**  
R.CENTRE  
2nd GALLERY  
**\$3.00**  
**NOV. 15**

 **ROBERT FULFORD**

WHEN BOB DYLAN appeared here for a couple of concerts this week he affronted a few of his fans and at least two newspaper critics by singing half his program against a rock 'n' roll background.

But to me the new Dylan seems the better Dylan—more expressive and more exciting. Dylan moved on from his old harmonica-and-guitar style because he found it boring. I can see why. The first half of his concert at Massey Hall, in this style, certainly bored me, no matter how much it pleased some of his old fans.

When he began experimenting with rock, Dylan obviously thought he saw tremendous musical possibilities in it. Now he's proving he was right. The second half of the Massey Hall concert, with that wild rock beat coming from Levon and the Hawks, was a remarkable experience—great waves of sound roaring off the stage in marvelously subtle rhythms, a tremendous roaring hurricane of a style. It's not social protest, nor is it New Left, nor is it the bogus Old American of most folk singers. It's Dylan's own new thing. I love it.

Toronto Star, November 19, 1965

**Coming:**

I wonder how Toronto fans are going to react to Dylan's concert in Massey Hall this Sunday and Monday. Tickets sold so fast that we can pretty well guess that the Dylan worshippers will be there again, plus the new teenage audience, which worships not so much the Dylan material as the man himself.

How the old Dylan fans will accept his new style complete with Levon and the Hawks is the problem. At Newport he was booed by the real fans and loved by the drunks. At Dylan's big Forest Hills concert in New York in August, the audience first sat quietly. They added their polite applause.

Then they started booing. Then Dylan sang Like a Rolling Stone. Here was something they had heard before and they therefore cheered. They later booed again. What is it? Immaturity? Indecision?

The Varsity, November 11, 1965

**Folk singer - composer Bob Dylan grossed a whopping \$17,278 for two performances at Toronto's Massey Hall...**

The Ottawa Citizen, December 3, 1965



## Man from Ashes and Sand

By ANTONY FERRY  
Star staff writer

The Ashes and Sand Corporation, with its forbidding overtones of nuclear holocaust and global desolation, is a tight little corporate outfit that works out of New York and does business around the world.

Ashes and Sand is not listed in any industrial index, nor is its stock tripped out daily on a ticker tape. Nobody knows exactly how well capitalized it is, but the assets of Ashes and Sand Corporation run into the millions, and there seems no end to the demand for its product.

The entire corporation is named after the whimsy of one man. He is always talking about The Bomb and his Cassandra visions of doom as he flies about the continent in his own private plane.

He believes diplomats and politicians are all liars and that the world is living a count-down before it blasts into nowhere—and even when he goes to Europe people listen to him.

This one man who is subject to visions at the top of the pyramid complex of Ashes and Sand is the sole productive force in

the whole corporation. Yet he makes almost no executive decisions himself. These are made by advisers, counsels, experts in promoting his ideas, and investment personnel who channel Ashes and Sand profits into underground securities.

In four short years the doom-saying purveyor of protest who heads Ashes and Sand has subverted, in countless ways, the thinking and the tastes of hordes of young people. He has crystallized with his visions everything the young people of the Western World—who make up a majority of the population—everything they think about and doubt about in our middle-aged-oriented world.

The head man of Ashes and Sand devised this very ingenious corporation to avoid paying 80 per cent of his earnings into the arms race.

He came to Toronto on Sunday to preach at Massey Hall and packed it to the rafters, as he did again last night.

Ashes and Sand Corporation is a folk-rock protest singer.

His name is Bob Dylan.



HE'S HUNG UP ON DESOLATION ROW  
24-year-old corporation head

at 5 o'  
it's

for f

More people than  
their 5 o'clock m

Look at this week

NOVEMBER 16

Toronto Star, November 16, 1965

## DYLAN AT MASSEY HALL

Last Sunday and Monday nights, Massey Hall echoed the haunting, irrepressible, unquenchable, irrefutable, nouveau hip — folk rock ballads of the incomparable Bob Dylan — and Dylan is what's HAPPENING, baby.

For the first half of his performance last weekend, Dylan was Dylan-Nouveau Hip. He was Dylan the performer, standing firmly aloof, coldly caressing only his guitar; hostile, oblivious to his audience, isolating himself from them. His songs were pure folk music: his music was pure and clear, and of excellent composition. These were his early songs—songs composed when folk music was a medium for social protest or action on university campuses, composed when he was the spokesman for the "Hippies".

His first songs included *With God On Our Side* (now a ban-the-bomb classic), *Chimes of Freedom*, *Blowin' in the Wind* (a fantastically right-feeling civil rights ballad), as well as "Honey, don't bug me", and wild, (almost surrealist), talkin', walkin', shakin', blues ballads.

For the second half, the New Dylan, the REAL Dylan presented—with Levon and the Hawks' rock 'n' roll backing suitably complementing his always wild lyrics—FOLK ROCK.

In turning to FOLK ROCK, Dylan has turned from his songs made by his earliest supporters, the hippies who first endorsed the great Dylan sounds, to songs with a greater mass-appeal. This he declares emphatically, is the REAL DYLAN.

His two newest LP's, *Bringing It All Back Home*, and *Highway 61 Revisited* tell the story of this real Dylan. His new idiom is neither protest orientated nor topical, but he has become more surreal, personal, and expressive.

After the intermission in Toronto, Dylan had completely changed. He swung; he beckoned to the audience and the audience felt and responded madly—this was Dylan, this was definitely "BOBBY BABY", this was FOLK ROCK.

DYLAN THE POET speaks in a completely original, unassailable hauntingly charming language that is purely and uniquely DYLAN. He explains, "The point is not understanding what I write, but FEELING it," and millions are feeling it.

The Cord Weekly, November 19, 1965



## A changed Bob Dylan booted in Toronto

By BRUCE LAWSON

"I'm goin' back to New York City, I do believe I've had enough," wailed Bob Dylan at Massey Hall last night.

"Boon!" shouted somebody in the packed audience. "Sssst!" went somebody else. "Elvis!" spat out a third. There was some weak applause in Dylan's support. Most of the audience appeared to be sitting on their hands, as they did for most of the night. It was an expression of the mixed feelings folk fans have about the young man who has been their idol. Now he's got a rock beat, and they don't know what to do.

A few people walked out of the concert hall soon after the start of the second (rock) part of the performance.

"He was the greatest writer," said one, emphasizing the past tense. "He's just a cheap imitation of the Beatles," bewailed another.

"He's changed from when he was here last time," one young man said. "It's like he wanted to be somewhere else. I'm going home and play his first records," said another, walking out into the night.

"I'd do anything in this world, if you'd just let me follow you down," Dylan's voice drifted out from inside, as Levon and his Hawks thumped out their backing.

Dylan and his troupe flew into Toronto — in their own plane, so I was told — late yesterday afternoon. Would he be available for an interview before the show? "No," replied a young man called Dan Weiner, who said he "handles all the finance for him".

An interview after the show? "No." Tomorrow some time before his second performance on Monday night? "I don't think so. He doesn't usually talk to the press."

So, sitting in the audience, I conducted my own interview. Just Bob, me and the audience. For the first half, Dylan was on his own, under a hard spotlight; grey suit, pink shirt, guitar, harmonica harnessed close to his mouth. There were touches of vintage Dylan. The only spontaneous applause during a song came as he started Mr. Tambourine Man.

What about the early songs of protest and desolation; are they no more? I asked silently. Back came the answer across the audience: "A vagabond comes rappin' on your door. He's wearing the clothes you once wore," wails Dylan.

What has happened to him? The frail figure flings back through lips that never smiled all night: "... killed him with self-confidence, after poisoning him with words."

Can that be true, Mr. Dylan? "When you asked me how I was doin', was that some kind of joke? ... There's no success like failure, and failure's no success at all," he sings mournfully. The audience is silent. Rapt? Bored? Who can tell, but nobody stirs.

He sings of Ezra Pound and T. S. Eliot; he rhymes silence with violence; mixes Ophelia and Noah in the one verse, Cinderella and Romeo in another. The harmonica squeals

too close to the microphone. "Hey Mr. Tambourine Man, sing a song to me ... I'm not sleepy and there is no place I'm goin' to ..."

The first half of the jingle-jangle evening ends, and we know we have seen and heard part of what we used to know as the real Dylan.

The long-distance interview continues with the reticent Mr. Dylan as he comes front and centre with the Hawks for the second half. Why is he shy with the press? "Go 'way from my window," the answer booms back. "I'm not the one you want, baby, I'm not the one you need."

Can you amplify on that? I ask silently. "There oughta be a law 'gainst you comin' round' ... Somethin' is happ'nin' here, and you don't know what it is — do you Mr. Jones?" comes the multi-decibel reply, reinforced by the Hawk beat and almost every electronic gadget ever invented to boost noise to the unbearable level. Then he sings about a one-eyed dwarf.

One last question, for the interest of the fans. What are you like as a person? "Baby if you want me to, I can be just like you. And pretend that we never touched."

He hurries offstage, and perhaps 30 people — mostly young girls — jump onstage and chase him. None of them gets near him.

Thank you, Mr. Dylan.

## Let's face an awful truth: Dylan's gone commercial

By ANTONY FERRY  
Star staff writer

A fan of Bob Dylan's came out of Dylan's sold-out concert at Massey Hall last night and asked another Dylan fan what he thought of the two-hour program.

"It stank," came the reply, as the fan melted into the cold night.

During the concert itself there were many harsh verdicts. Someone said in the middle of a song, "Stop turning your back to us." As he plugged in an electric guitar, they cried "Let's hear the words, forget the electronics."

A folksong fan walked out crying "Dylan, you're doing it for money!" and at the back of the hall came the ultimate insult.

"Elvis," the voice said. "You're another Elvis." It is hard to explain what

this bitterness is all about. I can only say I have been a Dylan fan myself for three years and I went to the concert full of honest anticipation, despite all the rumors that Dylan had sold out to commercialism. I joined the fan quoted at the top of this story and find it hard to be temperate.

### BEATLE ORGY

Here was a Bob Dylan who once was a purist, a folk-poet of America in direct line to Woody Guthrie, now electronically hooked up to a third-rate Yonge St. rock 'n' roll band (?) which he has now contracted. That great voice, a wonderfully clean poet's voice, is buried under the same Big Sound that draws all the Screaming Kids at Maple Leaf Gardens.

The aforementioned third-rate Yonge St. rock 'n' roll

band, called "Levon and the Hawks?" does most of the electronic fronting for Dylan, who seems now to be faking his own guitar playing. The Big Sound drowns out all his message, but elicits hysterical squeals from a small segment of young girls who dart to the front of the stage like they dig his sound but are totally deaf to his lyrics and only wish he was the Beatles.

This is apparently what the New Dylan and the makers of his Image want.

But in tiers of seats throughout Massey Hall there were serious young kids, university students, and people in their mid-30s and early 40s to whom this is not what they paid out money for.

### HAPPENED BEFORE

Their anger at the big sell-out of a talent might be amusing, except that it has happened before to Scott Fitzgerald, and Hemingway, to John dos Passos, Louis Armstrong, Clifford Odets and every other American artist of honest gifts who gave in to the system.

Every disappointed patron at Massey Hall last night should have understood the pressures behind the big Madison Avenue sell-out. But they didn't expect it would ever touch Bob Dylan.

He had even written, a few long years ago, a song which he said "wasn't written in Tin Pan Alley—where most of the folksongs come from now-days. This was written in the United States—"

Bob Dylan now belongs to Tin Pan Alley.

## JUMBLE — that scrambled word game

Unscramble these four Jumbles, one letter to each square, to form four ordinary words.

Y O A N N	□	□	□	□	□
B Y N A D	□	□	□	□	□
Y E V T I C	□	□	□	□	□
M O H G E A	□	□	□	□	□
I I V E	□	□	□	□	□
N O T	□	□	□	□	□
M O R E	□	□	□	□	□



Now arrange the circled letters to form the surprise answer, as suggested by the above cartoon.

(Answers tomorrow)

The Globe and Mail, November 15, 1965

Toronto Star, November 15, 1965

### THE ULTIMATE OPEN LETTER & A REVIEW OF DYLAN'S NOVEMBER CONCERT:

It used to be easy to imitate Dylan. Almost everyone could afford blue jeans, cowboy boots, and a beat-up Gibson. But, now you need a Fender electric guitar and custom-made suits. Then too, using Dylan as a model, it wasn't too hard to make up your own songs about that dusty old highway and the sound of your own name.

But just when everyone was getting into the groove, and epic songs like "Eve of Destruction" were high on the Hit Parade, a funny thing happened. Dylan stopped writing protest songs. (Actually, he stopped earlier, but hangers-on and John Q. Public are always a few months behind.)

This was the cue for the nay-sayers to come out in full force. Wounded folk-niks and self-styled critics, forming their own Greek chorus of protest, pointed the accusing finger and howled insults of "selling out" and "commercialism". Editors of folk magazines wrote pious open letters to Dylan, under the pretense of love of folk music. Other writers scrambled for the now vacant position of King of the Protest song writers. According to critics and according to Phil Ochs, Phil has inherited the throne.

Dylan was no longer the fair-haired boy of the folk world. Even at that Grand revival meeting, The Newport Folk Festival, some of the audience are reported to have booed him. They said, in effect, "Now look here, Bob, what do you mean by this folk-rock stuff? We're just getting used to your protest songs. You've got no right to change your style because we dig the way you sing. You can't change now."

While the price of a ticket or a record may entitle the payer to voice disappointment or disapproval, does it also entitle him, piously and self-righteously, to presume to arrest artistic development and to make static one of the most creative and communicative minds of our times? I think not.

Protest songs, like newspapers, are fine. In some cases they are even better. The "Ballad of Hattie Carroll" was a classic as soon as it was written; likewise though in a more general vein, was Phil Ochs "Here's to the State of Mississippi."

Some memories are indeed short. It was only a few years ago, that Dylan's protest songs were regarded by the public as the nonsensical babblings of a professional angry young man. By the time they had come to understand him, Dylan had moved on to another level. It was inevitable.

Events shape history, but behind every event there stands a man, and within every man a multitude of human, and sometimes not so human, ideas, feelings and emotions. Love, hate, joy, sorrow, greed, charity—these are the real architects of human relationships.

"Hattie Carroll" and "With God on Their Side" are great songs because of their powerful description of actions taken by man against his fellow man. But I consider "Hard Rain" to be greater because of the mood of black despair and human depravity that it evokes so unforgettably in the listener:

"I've been ten thousand miles in the mouth of a graveyard . . .  
I met a young child beside a dead pony . . .  
I heard the sound of a clown as he cried in the alley . . .  
Where the home in the valley meet: the damp dirty prison . . ."

### BOB DYLAN

It is a fairly common conception that Bob Dylan has sold his soul, has gone commercial, since he began performing in a Rock style. Instead of focusing one's attention on the purity or non-purity of folk music and on the manner in which Dylan now relates or does not relate to its standards, why not focus on the new Dylan sound and see what it is in itself without placing it under any accessible musical nomenclature.

What has happened is, that Dylan, through the medium of the rock band, is disseminating his music to a larger public audience. Not only does he speak to the folk enthusiasts but also to the teenagers. In fact, now that he's on the Hit Parade, he can be heard by anyone. It isn't only the Rock sound which speaks; his poetry has a message for everyone. It has an imagery less linear, less narrative, more fragmented and multi-leveled that allows each listener to fill in and complete the picture of what he thinks Dylan is singing about.

The Rock band creates a polyphonic music, that is, several instruments each playing an improvised melodic line simultaneously. This allows hearing-in-depth for the listener. Something new on each hearing appears; a feeling of ego-loss in a sea of electric sound as occurred at a live performance in Toronto's Massey Hall on Nov. 14 and 15, 1965.

In the first half of the concert when Dylan performed alone, the cross-rhythms between the guitar and harmonica created a condensed, concentrated complexity of steady pulse and floating melodic lines. His harmonica was full of new patterns that were reminiscent of parabolic sound curves or sirens.

After intermission, the Rock band joined Dylan on stage and made Massey Hall reverberate as rarely before. Dylan's voice was drowned out except when he yelled into the mike.

Dylan did one of his early songs "Baby Let Me Follow You Down" as a new arrangement with the group—a new experience for those who had ears to hear and a nightmare for those who left.

Besides clothing old songs in new colors, Dylan also changed the tempos. If, on a record, the song is in a slow tempo then at the concert it was done in a fast tempo and vice-versa. His flexibility of tempo demonstrated a much more total knowledge of time and its elasticity than many musicians who tend to put a piece of music in a temporal strait-jacket.

His singing style was a subtle mixture of song and speech fluctuating between one and the other, which gave his singing the character of a chant.

"Bringing It All Back Home" was the first album to show this new Dylan sound. The tracks that use the Rock band exhibit a light comic Country and Western quality both in words and music. There are also a sufficient number of solo Dylan tracks to please and woo the old Dylan fan.

"Highway 61 Revisited", was the second album to display this new Dylan sound. The Rock band tracks have a tougher quality and are especially highlighted by the electric guitar of Mike Bloomfield. The album as a whole is a new synthesis of various styles of pop and folk music, R & B, country and western, and Rock and Roll.

Whether one is for or against the new Dylan, the fact remains that he has grown both as a poet and as a musician, and will probably continue to develop in the future.

Art Charpentier



# Jeers, Cheers For Dylan

By **BARRIE HALE**

**BOB DYLAN** packed Massey Hall last night, and he will again tonight, with an audience divided against itself.

He is a slim young man with an enormous reputation. One should say, properly, that he has several reputations — as an itinerant folk poet, a maker of diffuse images for these diffuse times; as a composer who has taken from the blues and ballad traditions and given back to them much that is his own; as a spokesman for the young; and, lately, a man who has laid his career on the line by playing rock and roll because he thinks (as many do) that there is more to rock and roll than teen-age corruption of a minor musical form: that there is, in fact, a new framework of musical expression available within it.

It was a curious audience at Massey Hall last night. Some few went because they didn't really believe the early reputation. A great many went because they had heard he'd switched to rock and roll but just couldn't believe their ears.

And some went, as to a Rolling Stones concert, to scream and collect a little piece of The Idol for their altars.

They talked (or shouted) at each other, these various elements of the audience, calling each other names, and showing their regard for Dylan by walking out (a few), throwing sarcastic dimes (very few), or storming the stage (scores of them).

Dylan opened the stage by walking on, unannounced, by himself on guitar and harmonica, the strange and beautiful ballads and (to synthesize several blues-ballad-hip traditions) what can only be called Dylan-songs . . .

"She's got everything she needs," he sang, "she's an artist, she don't look back . . . She can take the dark out of the nighttime and paint the daytime black . . ."

## THE BREAK

And he sang The Gates Of Eden, and Desolation Row, and Hey, Mr. Tambourine Man, play a song for me . . . the place was like a church. Not a word from Dylan between the songs, not a sound in Massey Hall except his, and anthems of applause after every number. Then came the break.

Onto the stage to begin the second half, came Levon and The Hawks, a powerful rock and roll group consisting of drums, amplified piano, electric

organ, electric bass, and an amplified lead guitar. Then Dylan, with amplified guitar, his voice, songs and harmonica.

Together, they played Hard Rock, and often blew hard (playing all Dylan tunes — a Dylan concert is always all Dylan tunes) within the great noise they made, making a new, intense, theatrically full-blown kind of music. Baroque, not Rococo.

The audience split itself during this last half. Where before, during the solo Dylan portion of the concert, they sat rapt, with only a few girls, their hair flashing brilliantly through the spotlight, rushed the stage to get an I-was-there photograph, and then retreated, during this last session, they packed themselves down in front of the stage, ready to storm it — girls and boys alike.

## CHIT-CHAT

The audience began to shout at itself — the cries were directed toward Dylan, but he, engrossed with electronic sounds, paid no notice.

"Elvissss" someone screamed sarcastically.

"Why don't you sing folk!" cried someone else.

"Why don't you mind your own business?" came

a female reply, nice and loud (the acoustics at Massey Hall were splendid.)

Most of the songs in the second set were met with a combination of applause (heartfelt), boos (ill-organized, but real), and screams of transport. The essence of the thing was Dylan singing (at the piano, self-accompanied) . . . You know something is happening here, but you don't know what it is, do you, Mr. Jones?

To end the concert, Dylan spoke his first impromptu words: "Thank you very much," and just made it off the stage before he was swept under by the tide of rapturous chicks.

A half-hour after the concert, they were still there, trying to touch the piano Dylan had played, trying to steal a drumstick, just hanging around for him to come out.

At the height of his career as The New Voice in folk music, Bob Dylan switched to rock and roll. He could stand to lose himself some of the audience that put him where he is. But on the basis of last night's performance at Massey Hall, he is picking up many more where the others left off . . . they know something is happening there, they don't know just what it is, but they dig it.



Toronto Telegram, November 15, 1965

## FOLK NOTES FOR ROCKS

By **STAN LEW**

If I described the audience at Bob Dylan's two recent Toronto concerts as a galge of Grade 10 twerps, I wouldn't be far of the mark. The average age of the audience must have been twelve.

I had the misfortune of sitting behind the most obnoxious five. These little girls (whose greatest hero next to Dylan is probably Ann Landers) kept running up to the stage and taking photos with a plastic Polaroid. Ten seconds later the print would be developed, and it was passed, along with a flashlight, from one twerp to another. Completely unbelievable. I strongly doubt that they listened to a word of the concert. As Dylan changes, so changes his audience.

Cowboy Bob performed alone for the first half of the concert. He seemed entirely bored with his audience (as usual) and with himself (which is something

new). He came alive while singing "Love Minus Zero" and "Desolation Row" but seemed completely disinterested in his other material.

After intermission, things changed. Dylan's props included three electric guitars, and organ, drums, piano, fourteen amplifiers (by actual count) two glasses of water and Levon and the Hawks.

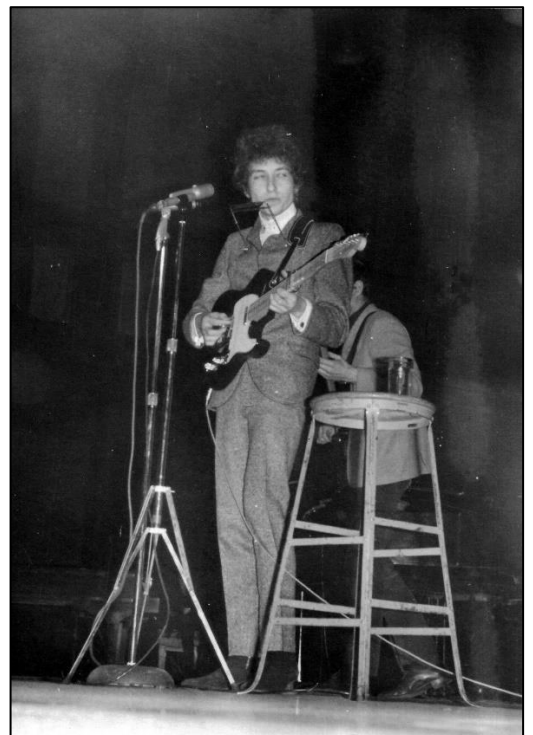
I don't subscribe to the opinion that Dylan has sold out and prostituted his talent. He was making money before he became electrified. Nobody cuts records for free. I was quite happy to see him stop protesting. It doesn't take much talent to write a protest song — even Phil Ochs can do it. And look at the crap that P. F. Sloan and Barry McGuire are turning out.

What I'm trying to say is that I think that what Dylan is now doing is pretty exciting. Much of What came hurtling through the amplifiers was highly creative and completely original. And it will sound far better if he gets a presentable group to back him up. As an animal band, Levon and the Hawks make a lot of noise. The second Hawk from the left, on bass guitar, is particularly incompetent.

Dylan seemed to take an interest in what he was doing in this half of his concert. In addition to his more recent (like "Ballad of a Thin Man" and "Tom Thumb's Blues") he presented new arrangements of some of his older ones "I Don't Believe You" came out sounding like Little Stevie Wonder. And "It Ain't Me Babe" was almost unrecognizable due to some weird, wonderful timing innovation that Dylan created for it.

The concerts (both of which were identical in content, by the way) ended with "Positively 4th Street" and "Like a Rolling Stone", after which hordes of twerps, who had been crouching in front of the stage like so many frogs, stormed it, burning and pillaging all that stood in their path.

One man escaped, Dylan.





BY PETER GZOWSKI

# **DYLAN: AN EXPLOSION OF POETRY**

How "the tattered Napoleon" rules the New Music with cool lyrics and the clash of electronic strings

LIKE MOST GROWN-UPS of the 1960s, I had until recently spent as little time as possible listening to rock-and-roll music. To me, rock and roll had seemed what I suppose the popular music of all younger generations has seemed to all older generations: too loud, too boorish, too dull. I had found my satisfaction instead in the usual moderate forms of jazz, in a dilettantish sampling of the classics and my one concession to our changing times in quite a lot of the new revival of folk music in America. Not long ago, though, I began to notice that not only many of the musicians who have interested and pleased me over the past few years, from

Bobby Dylan to the bright new Canadian star Gordon Lightfoot, but many of the writers about music whom I admire, from the American Nat Hentoff to the British Kenneth Allop, were turning with increasing enthusiasm to some of the newer forms of rock and roll, and I decided to investigate what was happening for myself. To my astonishment, I have learned while many of the rest of us have had our backs turned and our radios off, "rock and roll" has quietly — well, I do admit *that's* hardly the word, but unobtrusively — become the most fascinating form of music of the 1960s. I'd go further, in fact. Rock and roll, in its newest manifestation, is now the most vital, exciting art form in America.

The operative phrase in that judgment-in-superlatives is, of course, "in its newest manifestation." The kind of music I am talking about bears only a family resemblance to the real, hard-core rock and roll of the 1950s, the sound of Elvis Presley and Bill Haley and his Comets. It shares with its forbear only the big, blousy beat, and the electronic amplification of its instruments. (To that extent, incidentally, it is the *real* electronic music of today, succeeding in popularity where those experimenting in the classical field have failed.)

Most commonly, the new music of the 1960s is called "folk-rock," and certainly it has seemed to grow directly from a marriage of the folk music of the 1950s, and the original rock and roll. But to the musicians who are playing it, I've learned, folk-rock is a highly unsatisfactory term. In fact, they point out, their music also draws heavily from jazz, from both urban and rural blues, from country and western, and, to a surprising degree, from classical forms. Where once popular music could be classified in a neat series of boxes, from cool, modern jazz on the one hand to down-home country on the other, many of today's young musicians tend to treat it all as one single spectrum; to find their new expression they dip recklessly into the best of any part of the spectrum. While the Fender bass player of a new group in Greenwich Village, for instance, is beating out a steady, whump-whump, Nashville backing, his lead guitarist may be playing riffs that sound like nothing so much as John Coltrane, and the harmonica man, standing eyeball to eyeball with the microphone, may be wailing away in the idiom of the Chicago blues. At one point during an amplified jam session in one Village club I happened into during the preparation of this report, the Fender-bass man of an exciting new group called the Blues Project, turned his guitar over to a relief man from the / continued overleaf



A pensive Bob Dylan (above) waits for his Toronto concert to begin. Then on stage (centre right), backed by Levon and the Hawks, he strums, sings, and blows occasionally on harmonica.



MACLEAN'S

## **'IN THE NEW MUSIC THEY HAVE FOUND WHAT THEY HAVE BEEN MISSING'**

continued / audience, and proceeded to play to a steady, driving, rhythm-and-blues backing, an intricate, Mozartian flute solo. While this was, I think, the most extreme case of eclecticism I came across in my research, it was surprising only in degree. The music draws from all sources, and the only label that truly sums it up is... well, the New Music.

Important as the changes in musical form are, though, they are only one part of the New Music. More important are the changes in content. The central figure of those changes is Bobby Dylan. Dylan is, or was, until he moved into the New Music, the most successful folk singer of his or any other day, a rambler, wanderer, minstrel who has become so enormously popular that, at the age of twenty-four, he can afford to do his rambling and his wandering in his own private Lockheed Lodestar, complete with two full-time pilots. Last November, Dylan came to Toronto, to perform a brace of concerts at Massey Hall, and I, along with more than five thousand other fans who had bought the concerts out three weeks in advance, arranged to see one of them.

It was one of the most entrancing evenings I have ever spent in a concert hall. For the first half, Dylan, a slim wistful figure in a grey checked suit, high-necked white sweater and polished black Wellingtons, stood alone, illuminated by a single spotlight, working his way through some of his newest folk songs — *Gates Of Eden*; *It's All Over Now, Baby Blue*; *Desolation Row*; *Hey, Mister Tambourine Man*; layer upon layer of the haunting, poetic imagery that marks all of his work, complex lines of abstract symbolism, sometimes almost chanted to the unadorned strumming of his acoustic guitar. There was no ornament to his presentation, no patter, no cozening of the audience. His pale, poet's face remained unsmiling. While flashes of a gay, go-off, almost nonsensical humor often light up Dylan's work, for at least the first part of that evening in Toronto he was in a serious mood. In return, his young fans were polite, attentive, even absorbed. But their enthusiasm was restrained. Only the misty, evocative *Tambourine Man* was recognized from its opening chords and greeted by applause. And that night, Dylan sang *Tambourine Man* badly, rushing it,

driving the poetic subtleties into a pattern of doggerel-rhythms, his voice rising from an hour's uninterrupted performing. As *Tambourine Man* ended, he turned wordlessly and walked off the stage for intermission, acknowledging nothing.

The second half, as they say, was something else: the New Music. Dylan entered first, carrying his water-thin electric guitar. Then the group that he had recently signed to accompany him in all his concerts, Levon and the Hawks, all but one of whom, coincidentally, come from around Toronto. Organ. Fender bass. Drums. Piano. Lead guitar. Everything boosted electronically. A microphone rested on the piano's most resonant plate. The guitar was plugged into a battery of chrome-plated, suitcase-sized amplifiers, whose red control lights blinked on and off in the half light of the stage. "Visually," a member of the audience remarked later, "it was like some kind of super-pop art. It reminded me very much of

a John Cage concert, all wild and surrealistic." At Dylan's signal, Levon and the Hawks exploded into sound like a squadron of jet planes, a leaping, rising, crushing wave of sound that pulsed the air and rocked the floor. In the balcony, I could feel the bass notes through the soles of my shoes. "I felt I could float right out of my seat and hang suspended above the stage," a normally sedate critic said on the CBC a few days later, and, apparently feeling the same, the hitherto restrained audience burst into an answering roar of applause. Yet for all the throbbing emotion of the music, the audience remained physically quite still. No one stood. No one shouted. No one seemed, as even some people sometimes seem in, for instance, discotheques, bound to writhe and watusi in his seat. Instead, there was rapt attention. As Dylan, in his curious, Guthrie-esque accent, wailed the poetry of his lyrics into the microphone, the young fans



Gordon Lightfoot, the gifted Canadian songwriter, scored big performing a Dylan tune.



Rock-and-roll performers, like Canada's David Clayton Thomas (left), are now showing the Dylan influence. Among current groups, The Lovin' Spoonful typify the New Music.

mouthed the words along with him, and the grown-ups, some looking simply puzzled, strained to hear through the din.

Now when all of the flower ladies want back  
what they have lent you  
And the smell of their roses does not remain  
And all of your children start to resent you  
Won't you come see me Queen Jane?

And:  
You say you lost your faith  
But that's not where it's at  
You had no faith to lose  
And you know it?

And, moving to the piano himself, the lines from his *Ballad Of A Thin Man* that have become a catch phrase for Dylan and his music, Dylan speaking to the world and, as it happens in this verse, to journalists:

You walk into the room  
With your pencil in your hand  
You see somebody naked and you say,  
who is that man?  
... something is happening here  
But you don't know what it is  
Do you, Mister Jones?

(In all fairness to my own occupation, I ought to point out that *Ballad Of A Thin Man* also includes verses putting down, among other people, lawyers.)

"DYLAN," wrote the American columnist and critic Ralph J. Gleason last year, in a burst of enthusiasm rare even for a San Francisco adult, "is the clown, the tattered Napoleon, [the] Don Quixote of today, riding across the neon-lighted jungle,

across the moon country past lines of empty drive-in movies showing Vistavision pictures of what's happening. The vision is apocalyptic, the images glowing, and he speaks to all men and women. There is something there for everyone, young or old, if only they will listen."

And the point is, of course, they do listen. Dylan's popularity — forty-eight of his songs were recorded in one month this winter alone — is as if all the little teenyboppers out there in farland had suddenly decided to decorate their bedrooms with Jackson Pollock reproductions; as if the latest Alain Resnais film were to knock *Bonanza* off the Trendex charts. "He is the most popular single performer in America, perhaps in the world," says Ralph Gleason. Another U.S. journalist and critic, Jack Newfield, has called Dylan "part of the new cultural tradition in America — the opposite of High Culture, perhaps more significant and certainly more vital." Newfield went on to describe the new culture as "the culture of the streets," exemplified, he said, by Charlie Parker in the 1940s, Allen Ginsburg and Lenny Bruce and William Burroughs in the 1950s, and in the 1960s by Dylan.

Yet even that description seems to fall short of measuring Dylan's impact on the American scene. Parker influenced jazz, but he didn't change its terms. Ginsburg influenced poetry and Burroughs influenced literature, but they didn't change the terms other writers operated by. Yet Dylan has made his music a part of our times, and he has made the complex, angst-ridden, pressurized 1960s — the age of alienation — a part of his music, and therefore of popular music. Unlike any of the "street-culture" figures who preceded him, Dylan gets through.

Often, the people to whom he is getting through don't quite understand how it happens. Dylan's poetry is, I think, what Marshall McLuhan would call a cool medium: the songs themselves are the message. "I can take one sentence like that one from *Baby Blue*," a young mother of my acquaintance was saying not long ago. "You know, the one about 'Yonder stands your mother with his gun / Crying like a fire in the sun,' and it just hits me — as a woman. I can't explain it, really; there is this mother who's been deserted by her man, or lost her man in some way, and the child is crying for his father, and yet the woman knows that the child's grief compared to hers is... well, like a fire in the sun. It's all there in those short lines. It's poetry, I suppose, and it gets to me in a way that no poetry I took in college ever could."

On a more official level, British author and critic Kenneth Allop calls Dylan simply "the most remarkable poet of the sixties. 'She wears an Egyptian ring / That sparkles before she speaks / She is a hypnotist collector / You are a walking antique.' What does it mean? What does it matter? It arranges, as poetry should, beyond the compartment of literal meaning, and impales, he is himself."

THE HOTTEST ITEM on the long-playing record market in Canada this winter, if New York trends are any indication, will likely be *The Baroque Beatles Book*, which, while not quite a part of the New Music, illustrates an important point about the New Music's origins. The *Baroque Beatles Book* is a collection of Beatles tunes, from *I Want To Hold Your Hand* to *Hard Day's Night*, played in mock-Bach, mock-Mozart and mock-Handel fashion by a selection of classically trained musicians, and early in the winter it was selling so fast in New / continued on page 39



York that Elektra, the company that distributes it, needed three disc-pressing plants to keep up with the demand. The point it makes about the New Music is that whatever adults may have thought of their mops of hair, their royal honors, or their maniacal young fans, The Beatles have been, all along, remarkably gifted composers; in the classical form of *The Baroque Beatles Book*, their melodies stand up superbly. As well, of course, with their irreverence for authority, and their sense of vitality. The Beatles hold very much the same brief for life as Bobby Dylan—Dylan has been called not only the American Yevushenko but the American John Lennon—and, perhaps, it was inevitable that the most popular group in the world and the most popular single performer would somehow get together.

The inevitable occurred in 1964, when Dylan traveled to England, heard and became absorbed by the Mersey sound, and began to wonder about how his own music might fit into it. Until then, Dylan had been—as Kenneth Allsop points out he still is—very much his own man, and to a certain extent a misunderstood one by his public. Many of his early songs dealt directly with topical subjects; he seemed to speak not only to the restless and dissatisfied young people who were buying his records, but for them. *Blowing In The Wind* was a searingly lovely outcry against racial injustice; *Don't Think Twice* a cool put-down of the clichés of romantic love. He was the heir of Woody Guthrie and Pete Seeger, the voice of protest, the poet of distrust. "I saw a black branch with blood that kept drippin'," he wrote in one early Dylan song called *Hard Rain*. "I saw a room full of men with hammers a-bleedin'." In his wake, inspired by his success, came a whole shoal of new writers and singers of protest songs—Phil Ochs, Mark Spoelstra, Tom Paxton, Peter La Farge: the broadside movement of the 1960s—the movement that appeared to end in near-caricature with the recent hit *Eve Of Destruction*, by Barry McGuire. Yet as the protest movement swelled to its most important, Dylan, the man who had inspired it, seemed almost to turn his back on it. "Songs can't change the world," he told a reporter. "I've never written a political song... When you don't like something, you gotta just learn not to need that something." No one could own him, no one could classify him, he seemed to be saying. He spoke for no one but himself. He just wrote what he felt. He wasn't out to change the world, but to express what he saw, in the way he knew how to express it. And the more imitators he inspired, the more he withdrew into his own, private, poet's world, a world of increasingly subtle symbols, of image piled on image, of songs like giant abstract paintings. "He is the Chagall of today's music," says the Canadian folksinger and writer Ian Tyson. "You just can't write songs today without being influenced by him."

The precise moment of birth of folk-rock, the New Music, is usually considered to be the recording session for Dylan's fifth album of his own songs, *Bringing It All Back Home*. The first side of the record was Dylan alone, accompanying himself on the acoustic guitar, blowing, as he has always done, occasional choruses on the harmonica. The second side, like the second half of the Toronto concert, began with a loud, sliding twang from an electric guitar—dawn of the new age!—and these words, to *Subterranean Homesick Blues*:

Johnny's in the basement  
Mixing up the medicine  
I'm on the pavement  
Thinking about the government\*  
And on and on — sung by Dylan

## folkmusic

### Dylan: swinger or sell-out?

Now that Toronto's Hate Bob Dylan Week is somewhat blown over, let's really review his Massey Hall concert at the beginning of the week instead of merely throwing invectives at his new style.

I think most of Dylan's fans are still so bewildered by the new folk-rock style that they immediately become reactionary and shun it as a sell-out. After all, Dylan is now playing an electric guitar and being backed by a rock 'n' roll group and that smacks much too much of hit parades, and tin pan alley and CHUM et al.

As a result, the old fans turn away from Dylan simply because the people they don't like, the teenie-boppers, the screamies, like him now.

But the old fans idolized Dylan just as much. They grabbed on to him because

the influence of groups such as the Beatles and the Rolling Stones that caused this realization.

Dylan always was a potentially great blues singer; someone once mentioned that he could be the greatest white bluesman in the world. He sings with a passion, a conviction, and an emotional drive that few performers can match. His rough and at times whining voice can be very effective with blues. That's what Dylan has realized.

It is in that area of music that he can be the most creative today. Sure he reminded the old fans of the Woody Guthrie-like singer deploring aspects of the world around him and singing about them. He revived the styles and atmosphere of the roots of American folk music and adapted them to a contemporary context. But it was evident in his

## volkmar richter

plagued with band troubles. The organ was at times too loud, at times too quiet, the drummer sometimes upstaged him. In general his performance has not yet been fully integrated with the band which is supposed to be merely there to accompany him.

But Levon and the Hawks are not a third-rate Yonge Street band, as one of the downtown papers said. They're probably the best rhythm and blues band ever to come out of Toronto. Dylan chose them because they're the best he has heard. Some hard practising with them should clear up many of the problems.

Tombstone Blues, the first song in the second half, was — as the critics have charged about his whole new act — just a lot of noise. The band covered up Dylan and sounded as if they were playing in a huge warehouse at that. But all these faults gradually corrected themselves as the concert progressed.

When he sang Like Tom Thumb's Blues, Dylan was in his best form. Here he displayed the way he can get into a song. He was livelier, moving around, jumping with the rhythm a little. His singing and the intense involvement he displayed caused a few chills at this point.

And ironically enough this point is also where the jeers came "Elvis" shouted one ridiculous fellow. "Why don't you shut up and mind your own business?" answered back a female fan. A few boos were drowned out by cheers. But all this reaction was infinitesimal despite the way the daily papers played it up. The audience, unlike last year's which had come to worship without questioning, was skeptical and ready to disapprove.

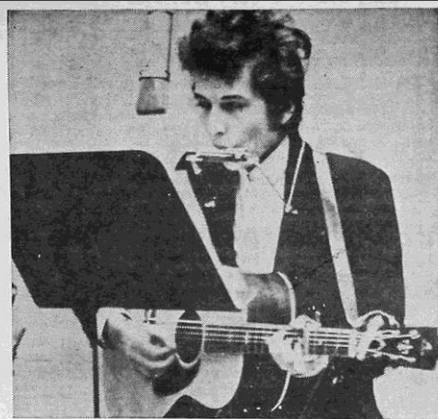
An entirely reworked version of It Ain't Me Babe, so reworked that the tune was different in places, was one of the high points of the second half. It showed perfectly the new Dylan whose creative faculties are still very much in evidence, just setting out in different directions.

The arrangement of Ballad of a Thin Man, with Dylan himself at the piano, was great. He finished off with his two hit records, Positively Fourth Street and Like a Rolling Stone.

So, the concerts (he did the same songs in the same order in both) were inconsistent rather than bad as the dailies have written. Dylan just entered a new idiom and hasn't really found his place yet.

If we compare his Subterranean Homesick Blues and Like a Rolling Stone we can see a tremendous development already.

He's always been incon-



The ubiquitous Mr. Dylan strikes again.

sistent. To reach fame with a few great songs, he wrote hundreds of bad ones. And he's no different now.

If we listen to two songs on his latest album, From a Buick 6 and It Takes a Lot to Laugh, It Takes a Train to Cry, we can hear the new Dylan in his best form. If only he'll work toward and achieve that quality throughout his whole act.

## AROUND TOWN:

Dylan's appearances were important but now as for

what's coming up and now happening elsewhere: John Lee Hooker is finishing the week at the New Gate of Cleve; Eric Andersen will play there after a two week closing period; Three's A Crowd, a new discovery, are at the Riverboat, with Sonny and Brownie coming there soon; Miriam Makeba appears at Massey Hall Nov. 21, Peter, Paul and Mary at the same place Nov. 28 and 29; Val Pringle is appearing at George's Spaghetti House; and, Mike Seeger is at the Bohemian Embassy.

## A VISIT FROM RUSSIA

By JANIS RAPPOPORT

"Da" and "Nyet!" are perhaps the most familiar Russian exclamations to one who is a native speaker of English. Similar syllables from at least five different languages managed to filter through attempts at conversation when some thirty U of T students entertained a visiting Russian group last week.

The fact that they didn't look particularly Russian (whatever that may be) caused some problems at first. Friendly U of T-ers anxiously approached likely suspects with a standard query: "Do you speak English?" More than often, the reply: "Only all my life!" Eventually, most formed speaking acquaintances with those with whom communication was sufficiently difficult.

The Soviet group was composed of people from many occupations: university students, engineers, journalists, historians, teachers. Their three week tour of the United States and Canada was arranged by the Experiment In International Living, an American organization which is engaged in "international educational exchange."

Their meeting and dinner with the U of T students was sponsored and paid for by the Ontario government.

In her welcoming address, SAC president Mary Brewin began to explain the college system and commented on

various other features of university life.

A spokesman from the Soviet group reciprocated by quoting statistics associated with Russia's largest universities. They would be sure to compare U of T with the other Canadian universities they expected to see on the remainder of their tour. He smiled as he expressed the hope that their opinion would not differ from the favorable (if somewhat prejudiced) outlook of their hosts.

We were perhaps too eager to hear first hand about life in the Soviet Union: their remarks were limited to statistics on progress. They even passed out pamphlets, Siberia anyone?

Having been in the States for the past two weeks, they were most willing to offer comments on the cities visited there. Generally, they seemed to sense a tight constriction in such sky scraper cities as New York. They regretted that the Americans did not seem to be as friendly as they had expected. The obsessive concern with money surprised them as well.

After dinner, some went off to tour the campus by night. Others wanted to see more of the city itself.

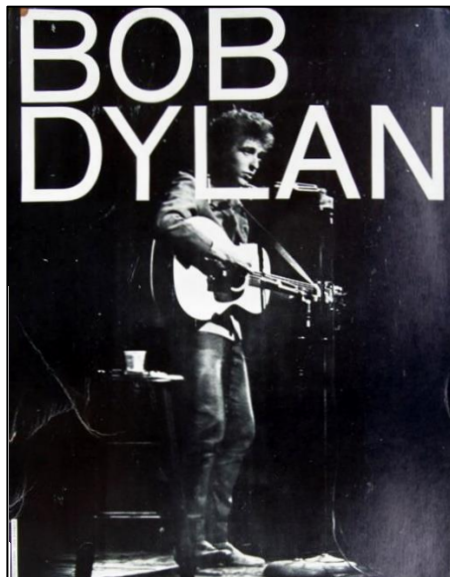
It's unfortunate that their schedule allowed them only one day in Toronto, six in all of Canada.

review 11

The Varsity, November 19, 1965



November 19, 1965



**BOB DYLAN**

**VETS MEMORIAL AUD.**  
FRIDAY, NOVEMBER 19 8:15 p.m.  
TICKETS — Central Ticket Office 37 N. HIGH ST. (RICHMAN'S)  
Prices \$4.50 \$3.50 \$2.50 Tax Inc.



**Vets Memorial Aud.**  
Fri. Nov. 19 —  
8:30 P.M.

**BOB DYLAN**

TICKETS: CENTRAL TICKET OFFICE (Richman's), 37 N. High Street, or any SEARS Store.  
PRICES: \$3.50-\$2.50 Tax Incl.

**VETS MEMORIAL AUDITORIUM**  
FRIDAY, NOVEMBER 19—8:30 P.M.



**BOB DYLAN**

TICKETS: CENTRAL TICKET OFFICE (Richman's), 37 N. High Street, or any SEARS Store.  
PRICES: \$4.50—3.50—2.50 Tax Incl.

**FRIDAY**

**MUSIC HALL, CINCINNATI** — Cincinnati Symphony orchestra presenting Verdi Requiem, today and tomorrow 8:30 p.m.

**VETERANS MEMORIAL HALL, COLUMBUS**—Bob Dylan, folk singer, 8:30 p.m., today and tomorrow.

**DAYTON ART INSTITUTE**—The Dayton Music club chorus, Renaissance auditorium, 4 p.m.

**Vets Memorial Aud.**  
**TONIGHT—8:30 p.m.**

**BOB DYLAN**

TICKETS:  
CENTRAL TICKET OFFICE (Richman's) 37 N. High Street until 5 P.M.  
Prices: Only \$3.50  
Tickets Available.

Vets Memorial Box Office Open 2 Hours Before Performance

Dayton Daily News, November 14, 1965

## He's Influenced Folk Singers

Bob Dylan has systematically shaken, upset, overturned and finally rerouted the entire course of contemporary folk music. There isn't a singer in the folk field today who hasn't in some way been influenced by him, in his writing, his performing, even in his appearance.

Dylan will appear in person at 8:30 p.m. Friday, Nov. 19, at Veterans Memorial. Tickets are on sale at Central Ticket Office (Richman's), 37 N. High St., and at Sears Northland and Town and Country.

## Dylan Better Beatles' Draw

Bob Dylan gives sell-out concerts at places like Lincoln Center and Town Hall, and has recently returned from an enormously successful tour of England.

He managed to surpass the Beatles, The Rolling Stones, The Animals and all the rest of them on the record charts. Suddenly everyone stopped dancing and started listening.

The folksinger-composer will appear in person at 8:30 p.m. Friday, Nov. 19, at Veterans Memorial. Tickets are on sale at Central Ticket Office (Richman's), 37 N. High St., and at Sears Northland and Town and Country.

The Columbus Dispatch, November 16 and 18, 1965



### LOCAL DEBUT ON FRIDAY

Folksinger-composer Bob Dylan will appear in person at 8:30 p.m. Friday at Veterans Memorial. Tickets for his performance remain on sale at Central Ticket Office (Richman's), 37 N. High St. until 5 p.m. They will also be available at the Vets Memorial box-office before show-time.

The Columbus Dispatch, November 19, 1965

## Backed-Up by Band

# Dylan Pleases Audience

By CHARLES G. FENTON

Bob Dylan came to town Friday night with a cold that made his voice rasp more than usual. Nevertheless, he pleased the youthful audience packed into Veterans Memorial Auditorium.

There were grade school children with braces on their teeth. There were high schoolers in tight denims wearing "Dylan caps." There were college students ranging from the far-out crowd with long hair and peace buttons to cool types in herringbone suits and vests.

### She Wore a Mink

There was even one middle-aged couple. She wore a mink. He had distinguished-looking grey hair.

They all had come to hear the foremost musical spokesman of the younger generation.

When Dylan sang the songs he composes himself they listened respectfully. The instant he finished a song the vast auditorium resounded with applause.

Dylan began his concert with "She's Got Everything She Needs." He accompanied himself with a steady, driving guitar beat and occasional

breaks on a howling, wailing harmonica.

Dylan doesn't really sing, but he does more than just recite his songs. His voice has little range, but he conveys a variety of feelings from the melancholy of "Baby Blue" to the bitter social commentary of "Desolation Row."

In "Desolation Row" Dylan blasts Alfred Einstein, priests, insurance salesmen and middle-men of all descriptions.

### Ignores Audience

Dylan is a very self-contained performer. He concentrates on what he is doing and all but ignores his audience.

After nearly every song in the first half of the program

he paused to retune his guitar. "My electric guitar never goes out of tune," he told the audience.

In keeping with his new image as a rock singer Dylan was backed up by a five-man band for the last half of his concert.

A grand piano, drums, an electric organ and two electric guitars make a lot of music for one singer to shout down, but Dylan did it, cold and all.

The sound of all those instruments amplified many times over through the huge speakers at Vets was almost deafening, but the audience seemed to like it.

## Thanks to you

WE APPRECIATE THE COURTESY WHICH OSU STUDENTS HAVE SHOWN US. HAVE A SAFE AND HAPPY THANKSGIVING VACATION.

## TASTY-FREEZ

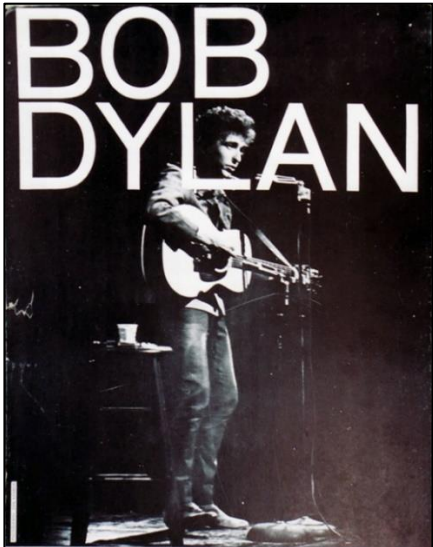
TRUCKS LOCATED ON 11TH AVE. SOUTH CAMPUS AND NEAR DRACKETT TOWER & SCOTT HOUSE.

The Ohio State Lantern, November 22, 1965



Kleinhans Music Hall, Buffalo, New York  
November 20, 1965

BOB DYLAN



SATURDAY, NOVEMBER 20th 8:30 P. M.

Kleinhans Music Hall

\$5.00 - \$4.50 - \$3.50 - \$2.50

TICKETS ON SALE

BRINTON, COTTER & DANIELS

25 Court Street

UNIVERSITY OF BUFFALO

Western Hall Ticket Booth

SAMPLE STORE

1451 Huron Avenue

BRUNSON'S MUSIC CENTER

Hempstead Falls, New York

Another Buffalo Jazz Festival  
Folk Presentation

Bob Dylan



SATURDAY  
Nov. 20th—8:30 P.M.

Kleinhans Music Hall

All Seats Reserved

\$5, \$4.50, \$3.50, \$2.50

MAIL ORDERS FOR BEST  
CHOICE OF SEATS—SEND  
SELF-ADDRESSED, STAMPED  
ENVELOPE WITH CHECK OR  
MONEY ORDER NOW TO  
BUFFALO JAZZ FESTIVAL,  
c/o DENTON'S, 32 COURT ST.,  
BUFFALO 2, N. Y.

Bob Dylan



SATURDAY  
NOV. 20th, 8:30 PM

Kleinhans Music Hall

All Seats Reserved

\$5, \$4.50, \$3.50, \$2.50

FOR BEST CHOICE OF SEATS  
— SEND SELF-ADDRESSED  
STAMPED ENVELOPE WITH  
CHECK OR MONEY ORDER  
TO BUFFALO JAZZ FESTI-  
VAL, c/o DENTON'S 32  
COURT ST., BUFFALO 2, N.Y.

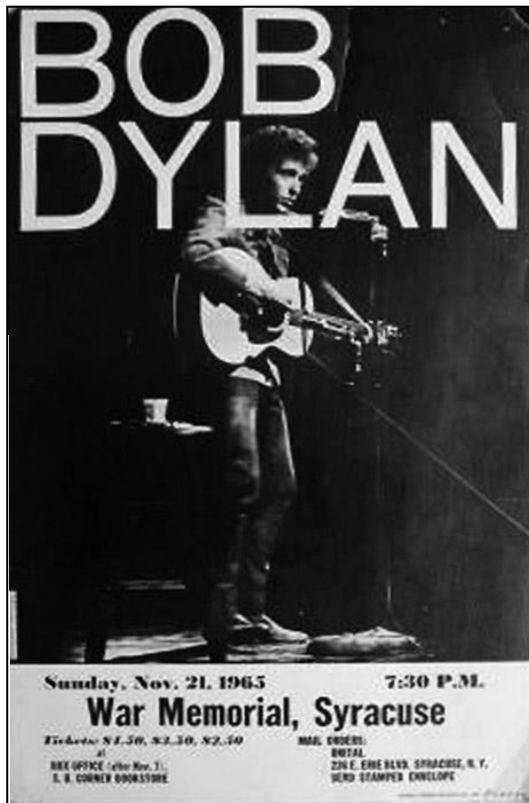
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FESTIVAL, INC.	
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YLAN	
NCERT	
65 - 8:30 P. M.	
Sat, Nov. 20, '65	
BALCONY	
KLEINHANS MUSIC HALL	
AUDITORIUM	
34	
SEAT	17





# Onondaga County War Memorial, Syracuse, New York

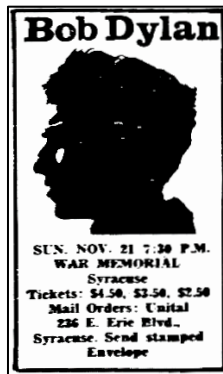
## November 21, 1965



**BOB DYLAN**

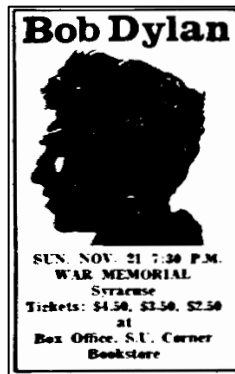
Sunday, Nov. 21, 1965 7:30 P.M.  
**War Memorial, Syracuse**

Tickets: \$1.50, \$2.50, \$3.50  
 Mail Orders: Unitel, 236 E. Erie Blvd., Syracuse. Send stamped envelope.



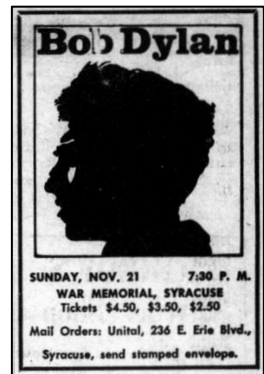
**Bob Dylan**

SUN. NOV. 21 7:30 P.M.  
**WAR MEMORIAL**  
 Syracuse  
 Tickets: \$4.50, \$3.50, \$2.50  
 Mail Orders: Unitel  
 236 E. Erie Blvd.,  
 Syracuse. Send stamped  
 Envelope



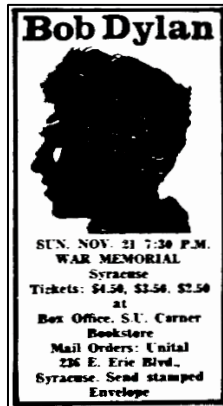
**Bob Dylan**

SUN. NOV. 21 7:30 P.M.  
**WAR MEMORIAL**  
 Syracuse  
 Tickets: \$4.50, \$3.50, \$2.50  
 at  
 Box Office, S.U. Corner  
 Bookstore



**Bob Dylan**

SUNDAY, NOV. 21 7:30 P. M.  
**WAR MEMORIAL, SYRACUSE**  
 Tickets \$4.50, \$3.50, \$2.50  
 Mail Orders: Unitel, 236 E. Erie Blvd.,  
 Syracuse, send stamped envelope.



**Bob Dylan**

SUN. NOV. 21 7:30 P.M.  
**WAR MEMORIAL**  
 Syracuse  
 Tickets: \$4.50, \$3.50, \$2.50  
 at  
 Box Office, S.U. Corner  
 Bookstore  
 Mail Orders: Unitel  
 236 E. Erie Blvd.,  
 Syracuse. Send stamped  
 Envelope

## Teens Like Dylan; Old Fans Startled

Bob Dylan walked slowly on one-man band, was alone on the stage last night with a har- stage at the War Memorial the monica strapped around his first part of the evening.

neck and a western guitar. College students, boys with long hair, girls in long blond hair, listened to every word he sang. The few adults, dragged to the program by their teen- age sons and daughters, made com- ments about the feminine look- ing man on stage and the way he sang.

The applause started and strengthened. Dylan with the long curly hair stepped up to the mike and started singing, and his fans, his old fans, start- ed to sing along with him.

The old Bob Dylan, the Dylan who sang folk songs and protest songs, the Dylan who created beautiful words to songs he monica playing of the poet Dy- lan held a hypnotic attention of the younger generation.

In the second half of the program, the new Bob Dylan, fol- lowed a piano and an organ player, a drummer, and two electric guitarists on stage; and Bob Dylan himself, the folk singer, had an electric guitar strapped around his shoulder.

Dylan sang just as clear and in the same hillbilly sound he had produced the first half, and the applause was loud.

On the way out of the audi- torium, someone said Bob Dy- lan had to change his sound and had to bring in non-folk in- struments.

The person said Dylan is trying to reach a new genera- tion, a fast-moving generation that isn't satisfied to sit and wait for change, a generation that becomes bored with the slow, old ways of change.

And this seemed to justify the new Bob Dylan sound. — C. R.

The Post-Standard, November 22, 1965

## Dylan impressive in folk-rock songs

Bob Dylan, claiming to be recovering from leprosy, still found the energy to impress a slim Syracuse audience last night.

Dylan, a man of few words and many meanings, performed the first half of the show accompanied by his own guitar and harmonica as he did here

in 1963. The only two impres- sive songs of the first half were "She Belongs to Me" and "De- solation Row."

During the second half, Dylan was joined by the five members of his accompanying band.

The audience actually turned out to hear folk-rock. Folk-rock is rapidly becoming a new cul- tural interest. Dylan exhibited a tremendous performance of this during his most popular record- ing of "Positively Fourth Street." He is not only an incre- dible poetry and song writer but also a versatile musician. He accompanied himself on the piano in "Ballad of a Thin Man." One of the best songs of the show was "Baby, Can I Follow You Down?", which he did not write. "Like A Rolling Stone," which was his biggest hit recording, naturally im- pressed the audience most. T. L. M.

## Sisters slate concert

The Hawaiian Ensemble, comprised of four members, will be featured at the concert at 2:30 and 7:30 p.m. Sunday in Convent School Auditorium of The Singing Sisters of Syracuse.

Herald Journal, November 22, 1965

Where the action is

## Dylan's profitable doom

by Jan Sturdevant



The question now: can a babyfaced poet-prophet of doom from the Minnesota mining country find health, wealth and happiness as a teenage idol?

The answer: sure he can . . . if he measures health, wealth and happiness solely in terms of dollars and cents. But poet- prophets of doom have never appeared comfortable wearing the trappings of commercial success, and Bob Dylan seems no exception.

I saw Dylan again Sunday night at the Onondaga County War Memorial in Syracuse. I say again because it was almost exactly two years earlier that I had first heard him in person, also in Syracuse, but on the shabbier stage of the University Regent Theater.

His audience that first night was composed mostly of folk- niks, rightsniks and peaceniks, to call them the way the Estab- lishment sees them. Uniform of the day was levis and engi- neer boots, beards for the boys and thigh-high Joan Baez hair- dos for the girls.

Dons of the drop-out under- ground at Syracuse Univer- sity and the other upstate col- leges, some of them between. Snick pilgrimages to the Deep South, they had come to hear the red-haired priest of their cult, come to hear him chant in that rasping wail of his of the times that would be a- changin', of the hard rains that were a-gonna fall . . .

THERE WERE still a few subterraneans left among the War Memorial audience Sunday night, but they were lost amid the upstate imitation of New York City's high-camp pop so- ciety. Those who had come to hear the Bob Dylan of two years earlier found themselves as voices, quite literally, howl- ing in the wilderness.

While the folkniks, rightsniks and peaceniks howled their bo- trayal, the new rank of Dylan fans practiced raising their

thoughtful eyebrows. That, of course, is an assumption. No one could really see eyebrows nestling under the Beatle cuts and Chicago boxer cuts, bou- fant boys and girls together with their long locks teased high and swirling about their heads. Where Dylan's leafy hairdo was the wildest of the wild, even among the wildest, two years ago, he might have passed for a teen- ager Sunday night.

AND THE QUESTION, be- yond hairdos and howlers, re- mains. Can a babyfaced eclectera of doom survive pop society's adoption? Will suc- cess spoil Bob Dylan? Has it?

The answer must come from his songs, which reveal more of Dylan than anything written about him.

His new songs are not his old songs. He has passed through the stage of overt social pro- test into a twilight zone of high- ly personalized, bitterly com- pelling laments over the in- dividual human condition, par- ticularly his own.

THE NEW WORLD of Bob Dylan is as uncomfortable as the old for those sucked un- willingly into its vortex. It's a world where Desolation Row marks the borderline between those who have crossed be- cause they had to and those who don't dare cross. It's a world where there are no truths outside the "Gales of Eden." It's a world where a leering, sneering, compassionate rasp of a voice explains to the neophyte that "you know some- thing is happening but you don't know what it is, do you, Mister Jones?"

The thrum of the guitar, when you can hear it over or separate from the folk-rock backing, is as hypnotic as ever. The lonesome wail of the Dy- lan harmonica shivers the spine more fiercely than before.

But the reason for it all, for the new Dylan, the new songs?

IT COULD BE simply for money. Maybe Dylan wants to get back some of that loot his songs made for others.

Maybe, us those who claim to know him say, it is the result of experiments with LSD-25, a psychedelic drug. Perhaps, re- leased at last into the main- stream of his 24 year old psyche, he is reveling in a new kind of knowledge, an un- derstanding which only the initiate can share.

Or maybe, as the wise old mouth-cluckers would say, it's "just a phase he's going through, he'll grow out of it, just wait, you'll see."

EITHER WAY, the howlers were wrong. "We want Dylan," they booted. Like it or not, they had Dylan, the Dylan who has continued to run his own race, refusing now to be bound by the rules of the subterranean world, a he once refused to be bound by the rules of the Estab- lishment.

There was another flashing young American talent, who did flame out when he soared too near the sun of his time's pop society. Asked about his one- time friendship with Ernest Hemingway, Scott Fitzgerald replied with sad understat- ement, "Ernest and I can never again talk across the same table. He speaks with the author- ity of success, and I with the authority of failure."

Dylan has known failure, and now knows success. He would most likely scoff at either au- thority. If you could corner him long enough, this red-haired little poet-prophet who moves through daydreams and night- mares with the jerky grace of a Chaplin, he would probably reply, "I speak with the au- thority of Dylan, whoever he is, an 'hell with the rest.'"


At 24, he can afford to say it.



The Oneonta Star, November 27, 1965




Arie Crown Theatre, Chicago, Illinois  
November 26 & 27, 1965

\*\*\*\*\*  
TRIANGLE THEATRICAL PRODUCTIONS, FRANKLIN FRIED Executive Director presents  
MONTH of the **BEAT** NOVEMBER, 1965  
\*\*\*\*\*  
NOV. 26 & 27 EXTRA PERFORMANCES ADDED  
DUE TO POPULAR DEMAND  
**BOB DYLAN**  
At 8:30 P.M. Tickets: \$5.00, 4.00, 3.00, 2.00  
Tickets at Box Office and ALL SEARS STORES  
\*\*\*\*\*  
NOV. 6 AT 8:30 P.M.  
**PAUL REVERE & THE RAIDERS**  
**WE FIVE • THE BYRDS**  
**BO DIDDLEY**  
Plus IN PERSON—**DICK CLARK**  
\*\*\*\*\*  
NOV. 14 AT 3:30 P.M.  
**SONNY & CHER**  
\*\*\*\*\*  
NOV. 28 2 SHOWS, 3:00 & 7 P.M.  
**The ROLLING STONES**  
\*\*\*\*\*  
ALL TICKETS \$5.50, \$1.50, \$3.50, \$2.50 UNLESS OTHERWISE  
INDICATED. ALL PERFORMANCES AT ARIE CROWN THEATRE  
Mail orders for all attractions to Triangle Productions, Inc., Box 10,  
156 E. Superior, Chicago, Illinois, 60611. Enclose stamped, self-  
addressed envelope. Add 25c per order to cover the cost of han-  
dling and mailing. Your cooperation in sending separate checks  
when ordering for more than one show is appreciated.  
Tickets available AT ALL SEARS STORES.  
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TRIANGLE THEATRICAL PRODUCTIONS, INC.  
Franklin Fried, Executive Director  
Presents  
**5<sup>th</sup> Annual Folk Art Series**  
JUDY COLLINS October 15 Orchestra Hall  
IAN AND SYLVIA October 29 Orchestra Hall  
ROGER MILLER November 12 Orchestra Hall  
BOB DYLAN November 26 Arie Crown Theatre  
GLENN YARBROUGH December 3 Orchestra Hall  
CARLOS MONTOYA January 21 Orchestra Hall  
PETER, PAUL & MARY Arie Crown Theatre  
Date To Be Announced  
PETE SEEGER March 4 Orchestra Hall  
LAURINDO ALMEIDA March 18 Orchestra Hall  
Prices for each show: \$5.00, \$4.00, \$3.00, \$2.00. Series prices reflecting 20%  
discount per order: \$35.00, \$28.00, \$21.00, \$12.00. Performance time on all  
concerts 8:30 P.M.  
Mail orders for all attractions to Triangle Productions, Inc., 156 East Superior  
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NOVEMBER 1965  
MONTH OF THE **BEAT**  
  
TRIANGLE THEATRICAL PRODUCTIONS, INC.  
FRANKLIN FRIED, EXECUTIVE DIRECTOR  
156 E. Superior St., Chicago, Illinois 60611

\*\*\*\*\*  
**TONIGHT NOV. 27th MCCORMICK Place**  
**BOB DYLAN**  
ARIE CROWN THEATRE  
\*\*\*\*\*  
**SUN., NOV. 28 MCCORMICK PLACE 3:00 & 7 P.M.**  
**The ROLLING STONES**  
TICKETS ON SALE AT BOX OFFICE & ALL SEARS STORES  
\*\*\*\*\*

VARIETY  
Harriette Blake concert, Arie Crown theater, Wednesday  
at 8:30 with the Harmonicats and Frank York and his or-  
chestra.  
Bob Dylan, folk singer, Arie Crown theater. Performances  
Friday and Saturday at 8:30.  
Jazz Contemporaine a Minuit, Harper theater, 5238 S.  
Harper av. Friday and Saturday at midnight.  
66th International Live Stock Exposition and Rodeo, Inter-  
national Amphitheater, Friday thru Dec. 4, Mondays thru  
Fridays at 7, Saturdays at 1 and 7, Sundays at 1 and 6:30.  
Rolling Stones, Arie Crown theater, next Sunday at 3  
and 7.

Chicago Tribune, November 21, 1965

Impresario Frank Fried will have McCormick Place's  
Arie Crown theater bursting its beams again this week-end:  
White-Hot Folk Singer Bobby Dylan tonight and tomorrow  
night and England's rollin' Rolling Stones doing two on  
Sun. . . .

Chicago Tribune, November 26, 1965



Bob Dylan, due for two  
Arie Crown theater per-  
formances Friday and Sat-  
urday at 8:30.

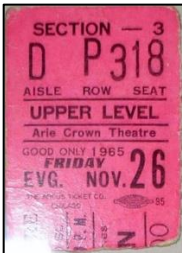
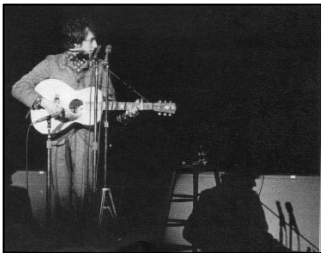
Chicago Tribune,  
November 21, 1965

**Bob Dylan to Perform  
in Chicago Thursday**  
Folksinger and composer  
Bob Dylan will appear at  
Chicago's Arie Crown Theater  
in McCormick Place next Sat-  
urday and Sunday.  
The Rolling Stones rock 'n'  
roll group will perform at the  
Arie Crown next Sunday,  
both afternoon and evening.

Racine Sunday Bulletin,  
November 21, 1965

**Bob Dylan Mixes Sentiment with Rock and Roll**  
BY BRUCE PLOWMAN  
BOB DYLAN, high priest of the folk music world, gave two concerts in the Arie Crown theater in McCormick Place last night—one featured the atonalocalizing of modern folk sentiment for which he has become famous; the other was pure rock and roll.  
He opened with the folk music, and for 45 minutes, the ragged harmonica, the even strum of an unamplified guitar, and that voice shaping those peculiarly phrased lyrics mourned for a woman, protested against the social order and its inequities, cried out against war, and warned that a new order is coming.  
But all was not serious; Dylan sang an absurd, incongruous, and funny song about "Desolation Row," and he wound up the first half with "Mister Tambourine Man," the most warm-ly received song up until that point.  
Only a few minutes later, another Dylan emerged, and this time he had company. There were, in addition to the high priest of folk, a pianist, a drummer, an organist, and two fellows who played electric guitar and electric bass, respectively. All except the pianist and drummer were thoroly wired for sound [including Dylan, who had switched to electric guitar], and they proceeded to make the most of it.  
They opened with "Tombstone Blues"—at least that appeared to be the name of the song; there were no programs, and you couldn't catch very many of the words over the accompaniment.  
The numbers that followed seemed much the same, if only because of the high noise level. Dylan introduced a new song last night, one which he wrote, called "Long Distance Operator." It's an enigmatic discourse directed at the operator, urging her to put his call thru to his baby. I'm afraid it was a wrong number.  
Thruout the second half—or second concert — Dylan was booed by the folk purists who wanted him to unplug his guitar, send his cohorts off the stage, and start singing the way he did before intermission. This was more than balanced, tho, by rock and roll enthusiasts in the audience who were now hearing what they had paid their money for.  
There was one interesting exception: Dylan put down his amplified guitar and went over to the piano, where he played and sang a song about a Mr. Jones who visited afreak show, only to discover that he, in fact, was the odd one. The lyrics were trenchant and, for once, the accompaniment was at a tolerable volume level. This effort received the most applause of the evening, which should say something to Dylan. If his rock and roll songs have a message the way his folk songs do, he ought to put a damper on his band so we can hear what he is trying to say.  
The folk enthusiast who goes to Dylan's concert tonight won't think much of the second session, preferring the old Dylan to the new, but, as Dylan points out: "The Times They Are A-Changin'."

Chicago Tribune, November 27, 1965





# A Mixed Reaction for Dylan

## Opening Tonight

Frank D. Gilroy's prize winning play, "The Subject Was Roses," opens tonight at the Studebaker Theater. Sydney J. Harris' review will appear in tomorrow's editions.

Bob Dylan played McCormick Place this weekend, twice filling the 5,000-seat auditorium, and the first halves of his concerts abided generally by the pattern of his past appearances. But there were some ominous exceptions.

Yes, he ambled out alone, that slender, wan young man, rather awkward in his black suede high-heeled side-zipped boots, and just strummed his

acoustic guitar and sang, in a nasal voice somewhat mellowed with aging.

And the messages of the songs were similar, although he has allowed his imagery a freer reign in "Desolation Row," "Baby Blue" and "Mr. Tambourine Man" than in earlier, simpler songs. Perhaps he feels they seem more significant this way.

The big difference was in

his appearance and manner. That blowin'-in-the-wind hair style a la The Animals, that mod suit of salt-and-pepper tweed, snug as a lady's glove and buttoned clear up to the collar of his dark blue shirt with its white polka dots. And his sort of free-floating lack of awareness of the audience.

The pallid young man came alive a bit in the second halves of the concerts.

Surrounded by his group, five young musicians playing electric guitar, electric bass, drums, piano and electric organ, he almost seemed ani-

mated as he strained back on his heels, twitched his thin legs, and belted his songs. The lyrics might have been as poetic as those of "Hard Rains" or "Hattie Carroll," but if they were, you were unable to know it. They were inaudible in the ear-splitting din of that electronic torture.

There was some applause after each number, occasionally a healthy burst of it for one of his Top 40 hits, and there were scattered boos.

When the show ended, the people didn't raise enough enthusiasm to warrant bringing

Dylan and his rockers back on stage.

One dumpling of a girl managed a small hysteria, after the show ended, when she was able to talk a stagehand into giving her Dylan's abandoned water glass. That was the high point of the evening.

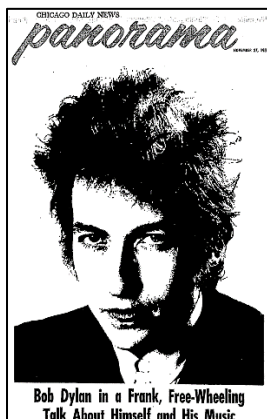
Joseph Haas

## MOVIE SCHEDULE

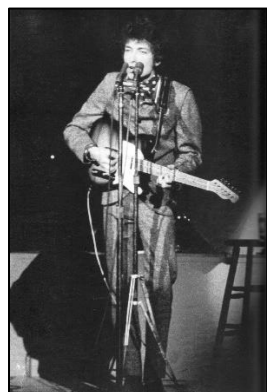
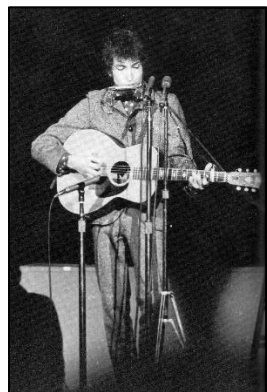
CARNEGIE — "Sallah" 6 p.m.  
8, 10  
CHICAGO — "Cincinnati Kid" 10:30 a.m. 12:45 a.m. 2:30

MONROE — "The Unsullied" 10:30 a.m. 1:40 p.m. 4:35 7:30  
10:25 "Living Venus" 9:30 a.m. 12:35 a.m. 2:15 4:10 6:10

Chicago Daily News, November 29, 1965



Bob Dylan in a Frank, Free-Wheeling Talk About Himself and His Music



## Bob Dylan Talking

BOB DYLAN, one of the most talented and controversial figures in American entertainment, will perform tonight in the second of two concerts in Arie Crown Theater of McCormick Place. When the 24-year-old performer sings his original compositions, in his highly distinctive way, millions of young people listen—at concerts and on his best-selling long-playing albums and single recordings. Wise parents, who want to understand what the younger generation is thinking, would do well to listen to him, too. Dylan is a difficult performer to classify—he is a protest singer, leader of the folk-rock cult, a rock 'n' roller, or a natural progression in American folk music? He has been called all of these things, and perhaps the wisest course is not to try to classify him at all, but to let him speak for himself, about himself, at length and informally. This is what Panorama has done, and this is Dylan talking:

Will you sing any of the so-called folk-rock music in your concerts here?

No, it's not folk-rock, it's just instruments... it's not folk-rock. I call it the mathematical sound, sort of Indian music. I can't really explain it.

Do you dislike folk-rock groups?

No, no, I like what everybody else does, what a lot of people do. I don't necessarily like the writing of too many songwriters, but I like the idea of, look, like they're trying to make it, you know, to say something about the death thing.

Actually I don't know many of them, I'm 24 now, and most of them playing and listening are teen-agers.

I was playing rock 'n' roll when I was 13 and 14 and 15, but I had to quit when I was 16 or 17 because I just couldn't make it that way, the image of the day was Frankie Avalon

or Fabian, or this whole athletic superclean-cut bit, you know, which if you didn't have that, you couldn't make any friends.

I played rock 'n' roll when I was in my teens, yeah, I played semi-professionally, piano with rock 'n' roll groups. About 1958 or 1959, I discovered Odetta, Harry Belafonte, that stuff, and I became a folk singer.

Did you make this change so you could 'make it'?

You couldn't make it livable back then with rock 'n' roll, you couldn't carry around an amplifier and electric guitar and expect to survive, it was just too much of a hang-up. It cost bread to make enough money to buy an electric guitar, and then you had to make more money to have enough people to play the music, you need two or three to create some conglomeration of sound. So it wasn't an alone kind of thing, you know. When you got other things dragging you down, you're sort of beginning to lose, crash, you know? When somebody's 16 or 25, who's got the right to lose, to wind up as a puny at 65?

By 'making it,' do you mean making commercial success?

No, no, that's not it, making money. It's being able to be nice and not hurt anybody.

How does your sound differ today?

It differs because it doesn't. I don't know, you see, I don't know exactly what to say rock 'n' roll is. I do know that... think of it in terms of a whole thing. It's not just pretty words to a tune or putting tunes to words, there's nothing that's exploited. The words and the music, I can hear the sound of what I want to say.

Did you go into the folk field, then, because you had a better chance of 'making it'? No, that was an accidental thing. I didn't

go into folk music to make any money, but because it was easy, you could be by yourself, you didn't need anybody. All you needed was a guitar, you didn't need anybody else at all. I don't know what happened to it now, I don't think it's as good as it used to be. Most of the folk music singers have gone on, they're doing other things. Although there're still a lot of good ones around.

Why did you give up the folk sound?

I've been on too many other streets to just do that. I couldn't go back and just do that. The real folk never seen 42d Street, they've never ridden an airplane. They've got their little world, and that's fine.

Why have you begun using the electric guitar?

I don't use it that much, really.

Some people are hurt because you've used one at all.

That's their fault, it would be silly of me to say I'm sorry because I haven't really done anything. It's not really all that serious. I have a hunch the people who feel I betrayed them picked up on me a few years ago and weren't really back there with me at the beginning. Because I still see the people who were with me from the beginning once in a while, and they know what I'm doing.

Can you explain why you were hoed at the Newport Folk Festival last summer when you came on stage with an electric guitar and began singing your new material?

Like I don't even know who those people were, anyway I think there's always a little boo in all of us. I wasn't shattered by it. I didn't cry. I don't even understand it, I mean, what are they going to shatter, my ego? And it doesn't even exist, they can't hurt me with a boo.

What will you do when the success of your present kind of music fades?

I'm going to say when I stop, it just doesn't matter to me. I've never followed any trend, I just haven't the time to follow a trend. It's useless to even try.

In songs like "The Times They Are A-Changing," you made a distinction between young and old thinking, you talked about the older generation failing to understand the younger?

That's not what I was saying. It happened maybe that those were the only words I could find to separate aliveness from deadness. It has nothing to do with age.

What can you say about when your first book is coming out?

Macmillan is the publisher, and the title now is "Tarantula," right now it's called that but I might change it. It's just a lot of writings, I can't really say what it's about. It's not a narrative or anything like that.

Some stories have said that you plan to give up music, perhaps soon, and devote your time to writing?

When I really get wasted, I'm gonna have to do something, you know. Like I might never write again, I might start painting soon.

Have you earned enough money so you have freedom to do exactly what you want?

I wouldn't say that. You got to get up and you got to sleep, and the time in between there you got to do something. That's what I'm dealing with now. I do a lot of funny things, I really have no idea, I can't afford to think about tonight, tomorrow, any time. It's really meaningless to me.

Do you live from day to day?

I try to. I try not to make any plans, every time I go and make plans, nothing really seems to work. I've given up on most of that stuff. I have a concert schedule I keep, but other people get me there. I don't have to do anything.

Do you ever hope to settle down to a normal life, get married, have kids?

I don't hope to be like anybody. Getting married, having a bunch of kids, I have no hopes for it. If it happens, it happens. Whatever my hopes, it never turns out. I don't think anybody's a prophet.

You sound quite pessimistic about everything.

No, no pessimistic. I don't think things can turn out, that's all, and I've accepted it. It doesn't matter to me. It's not pessimism, just a sort of sadness, sort of like not having no hopes.

## What about religion or philosophy?

I just don't have any religion or philosophy, I can't say much about any of them. A lot of people do, and fine if they really do follow a certain code. I'm not about to go around changing anything.

I don't like anybody to tell me what I have to do or believe, how I have to live. I just don't care, you know. Philosophy can't give me anything, religion can't give me anything, not anything that I don't already have.

The biggest thing of all, that encompasses it all, is kept back in this country. It's an old Chinese philosophy and religion, it really was one... there is a book called the "I-Ching." I'm not trying to push it, I don't want to talk about it, but it's the only thing that is amazingly true, period, not just for me. Anybody would know it. Anybody that ever works would know it, it's a whole system of finding out things, based on all sorts of things. You don't have to believe in anything to read it, because besides being a great book to believe in, it's also very fantastic poetry.

How do you spend your time when you're not on a concert tour?

I keep a regular bunch of hours. I just do what I have to do, not doing nothing really. I can be satisfied anywhere, I never read too much. Once in a while I write up a bunch of things, and then I record them. I do the normal things.

What about romantic reports about you and Joan Baez?

Oh man, no, that was a long time ago.

On her latest album, about half of her songs are Dylan songs.

Heaven help her.

What about the story that you changed your name from Bob Zimmerman to Bob Dylan because you admired the poetry of Dylan Thomas?

No, God no. I took the Dylan because I have an uncle named Dillon, I changed the spelling but only because it looked better. I've read some of Dylan Thomas' stuff, and it's not the same as mine. We're different.

What about your family?

Well, I just don't have any family, I'm all alone.

What about a story that you invited your parents to one of your early concerts, paid their way there, and then when they were seated, you said on the stage that you were an "orphan," and then didn't visit them when they were in New York City?

That's not true. They came to a concert, they drove there on their own, and I gave them some money. I don't dislike them or anything, I just don't have any contact with them. They live in Minnesota, and there's nothing for me in Minnesota. Probably sometime I'd like to go back for awhile, everybody goes back to where they came from, I guess.

You talk as if you are terribly separated from people.

I'm not disconnected from anything because of a force, just habit, it's just the way I am. I don't know, I have no idea, that it's easier to be disconnected than to be connected. I've got a huge hallujah for all the people who're connected, that's great, but I can't do that. I've been connected so many times. Things haven't worked out right, so rather than break myself up, I just don't get connected.

Are you just trying to avoid being hurt again?

I haven't been hurt at the time, the realization is afterwards. Just looking back on it, thinking about it, it's just like a cold winter.

Do you avoid close relationships with people?

I have relationships with people. People like me, also disconnected, there are a lot of disconnected people. I don't feel alienated, or disconnected, or afraid. I don't feel there's any kind of organization of disconnected people. I just can't go along with any kind of organization.

Some day I might find myself all alone in a subway car, stranded when the lights go out, with 40 people, and I'll have to get to know them. Then I'll just do what has to be.

Bob Dylan's words are his own. The questions were asked by Joseph Haas of the Panorama staff.



Coliseum, Washington, District of Columbia  
November 28, 1965

WASHINGTON COLISEUM  
3rd and M Streets, N.E.  
SUN., NOV. 28th  
One Show Only—8:00 P.M.

THE FELT BROTHERS PRESENT

IN PERSON

**BOB DYLAN**

AN ASHES AND SAND PRODUCTION

TICKETS NOW ON SALE!

All 3 Super Music City Stores: 1344 F St., N.W., 1170 7th St., N.W., 8569 Go. Ave., Silver Spring and THE COLISEUM BOX OFFICE, 3rd & M Sts., N.E. PRICES: \$2.00-\$3.00-\$4.00

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AN ASHES AND SAND PRODUCTION

TICKETS NOW ON SALE!

All 3 Super Music City Stores: 1344 F St., N.W., 1170 7th St., N.W., 8569 Go. Ave., Silver Spring and THE COLISEUM BOX OFFICE, 3rd & M Sts., N.E. PRICES: \$2.00-\$3.00-\$4.00

WASHINGTON COLISEUM  
3rd and M Streets, N.E.  
SUN., NOV. 28th  
One Show Only—8:00 P.M.

THE FELT BROTHERS PRESENT

IN PERSON

**Bob Dylan**

AN ASHES AND SAND PRODUCTION

TICKETS NOW ON SALE!

All 3 Super Music City Stores: 1344 F St., N.W., 1170 7th St., N.W., 8569 Go. Ave., Silver Spring and THE COLISEUM BOX OFFICE, 3rd & M Sts., N.E. PRICES: \$2.00-\$3.00-\$4.00

**Folk Songs, Etc.**

Bob Dylan, who must be the most talked-about performer of folk music around right now (Not to mention the most in need-of-a-haircut) will be here for one performance only this weekend, presented by the Felt Brothers. You can hear him at Washington Coliseum Sunday night, starting at 8 o'clock. If you don't already know the Beatles consider him the greatest influence on not only their music but the whole Liverpool Mersey Sound. . . .

The Evening Star,  
November 26, 1965

**Bob Dylan**

turns on the charm and psyches up girls in granny dresses and their be-boy friends. See page 3 to learn what ever happened to Baby Bob.

**LONGHAIR MUSIC OF ALL STYLES**

CLIFFORD CURZON at the piano in Constitution Hall and Bob Dylan singing at the Coliseum were among musical attractions here this weekend. The reviews are on Page A-19.

**DYLAN PLEASES YOUNG AUDIENCE**  
By LAWRENCE SEARS  
Contributing Critic

Bob Dylan, folk singer. At the Coliseum. All-Dylan program. Nobody's Child. The Gates of Eden. It's All Over Now. Baby Blue. Desolation Row. Love. Simplex Zero. No Limit. Mr. Tambourine Man. I Don't Believe You. It Ain't Me. Babe. Do You, Mr. Jones? Positively Fourth Street. Just Like a Rolling Stone. Plus others.

MUSIC has many faces and many sounds. For the large

OPERA SOCIETY of Washington

"FAUST" by Gounod

audience at the Coliseum last night their choices merged to one person, their favorite folk singer, Bob Dylan. He presented himself to the faithful in a gray Mod suit, with an asparagus hair-do, and looked like a combination of Jean Cocteau and the late Colese. Here is a modern minstrel in the flesh, with ballads intense and penetrating in their philosophy. Make no mistake, this man is a thinker, perhaps the only one we have on the popular scene. Simplicity marked Dylan's first group, drawn from his early message songs. He sang to his own guitar, with interludes on the harmonica. His presentation was a triumph over the poor amplification and the milling of the audience, perhaps seeking a warm seat in the cold hall. Average audience members were 25 and under, and follow his work with the rapt attention of chamber music buffs. By intent listening I discovered that his fourth song mentioned Cain and Abel, Calypso, Ophelia, Frankenstein, Ezra Pound and T. S. Eliot. I decided

I was missing something by not hearing the whole text and asked my neighbors for help. Pretty Kathy Criley, of Chevy Chase, and her date, Chris Ford, Dylan fans for a year, supplied some titles. Texts came from Tilden Thurber, a New York actor, and a Dylanite for 5 years. The Garden of Eden is within us, there is no sin inside the Garden . . . the search for truth outside is futile. Mr. Tambourine Man is addressed in junkie jargon, and is full of circus imagery and child-like pleading for a fix. My senses all are stripped . . . take me for a trip on your sailing ship. . . I'm tired, I have no place to go. This was a famous recording of the Byrds, here and in England. The second half used an ensemble of three electric guitars, piano, drums, and electric organ. They produced a Niagara of sound. All began at top volume, and later increased the decibels. When it was over I asked about any encores. One fan told me there would be none as no artist ever looks back. Maybe so, maybe so.

The Evening Star, November 29, 1965



**Rock and roll without soul**

**Dylan sings to satisfy boppers**

By ANNE L. GROER

What's this -- a rock and roll show with no screaming? It's like getting soused without the Scotch.

However it is not the fault of the bandleader, or even the management of the Washington Coliseum. Somehow the old reliable product just did not come through as expected.

The case in point is former folk singer Bob Dylan. Having gradually abandoned his faded jeans, suede jackets and pariet roots for a polka-dotted shirt, expensive suit and rancorous rock and roll, he no longer reprimands society as he used to in his straightforward songs. As if to confirm these outward changes, his lyrics have become more cryptic, his musical scores more complex.

But this metamorphosis has not gone without consequences. The "new wave" fans are younger than those of his folk days. They seem more attached to Dylan, the singing idol rather than Dylan, the prophet. To them he is a legitimate rock and roller, as believable as the Beatles.

Nonetheless there remains a dissatisfied segment of fans who feel Dylan has betrayed them by going "commercial." "He's fallen for the big bucks," complained one girl. "He's prostituted his integrity and views to satisfy the teenyboppers," remarked a GW student. "I think he's wonderful," sighed a 13-year-old girl in a Grady dress. Rising above the arguments is Dylan himself, who clarified his position wordlessly. He just did not sing any of the songs from his first four albums, the ones which established him as the "saggy young man." Very gently he closed the door on his old fans.

Appearing alone on stage with only a guitar and harmonica, he labored through an uneventful first half. But like the Redskins he exploded in the second half. Enter three electric guitars, one electric organ, a grand piano and a set of drums.

Armed with one of these guitars and an overdose of vitality he virtually shouted his songs. Unmindful of the several thousands of paying patrons, he would periodically turn his back on the audience to face the band. He walked around a lot too, although trying to break in his Beate boots.

The ever-versatile Mr. D. also played the piano for the crowd, looking strangely like a cross between Van Cliburn and Jerry Lee Lewis.

But his crowning achievement was "Don't Think Twice," which by virtue of its instrumentation bore very little resemblance to the versions of Joan Baez, the Wonder Who, or, for that matter, Dylan's original rendition.

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OVER 200 AREA STORES

The Diamondback, December 1, 1965

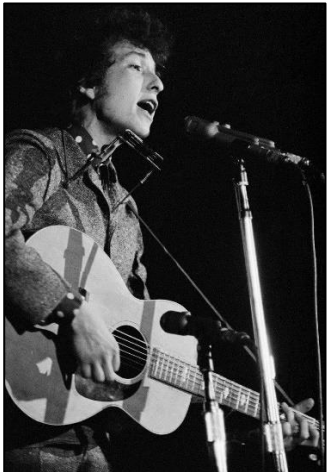
**Well done**

Dear Editor:

I feel that I must offer a rebuttal to an article by Miss Anne Groer entitled "Dylan Sings to Satisfy Boppers" which appeared in the December 1, edition of the Diamondback. This article, along with its title and moronic kicker (Rock and roll without soul) strikes an all time low in interpretive reporting.

The facts in this article are so badly misrepresented and so inaccurate that one must speculate as to whether Miss Groer really attended this concert, or whether she received this irregular account from your "contemporary music expert" Mr. Ronnie Oberman, who is even less informed than she. Miss Groer claims that Dylan refrained from singing any songs which he recorded on his first four albums, then in her closing statement she cites a poor performance of the song "Don't Think Twice" which he recorded on his second album. In fact, Dylan sang at least four songs which he had recorded on the albums in question, ("Romona," "Baby, Let Me Follow You Down," "I Don't Believe You" and "It Ain't Me Babe"). The song which Miss Groer accuses Dylan of mutilating ("Don't Think Twice") was not performed at all. Well done, Miss Groer.

Robert N. Weatherbee



The Diamondback, December 10, 1965

**On Dylan**

Bob Dylan's new songs may be good and they may be bad but they're certainly ruining his health. Did you see him a few years ago, all laughing and lusty; and the other night? Yech! I mean, man, who wants a crutch who looks like he needs a CARE package?

Margaret Augustine

The Diamondback, January 6, 1966

**In defense of Dylan**

In regard to the write-up of December 1, 1965, regarding Bob Dylan's show, I would like to set a few things straight. Firstly, where does Miss Groer come to be such an authority on folk singers? Who is she to say that Bob Dylan is a "former folk singer?" Secondly, did sing songs (sic) from his first several albums, "Baby, Let Me Follow You Down" being one of them. Next, it was stated that "he no longer reprimands society as he used to in his straightforward songs." With the exception of a few songs ("Oxford Town," "Only A Pawn In Their Game," and a few others), Dylan's songs are anything but explicit, and one must have a fairly basic background of Dylan's life to understand most of his works. Does the author know what "Positively 4th Street" is about? Or "It's All Over Now, Baby Blue?"

As far as going "commercial," this is partially true, but with respect to Dylan's genius, why not call it "license?" His "Positively 4th Street" is a classic statement of his response to the flowing mass of disdain over his change in style. It states, rather implicitly, that Dylan does not care a whole hell of a lot about what too many people think of him.

In closing, if Dylan is as poor a performer and writer as is implied in the article, why are some of the most popular groups trying so hard to imitate his songs and style? I think if The Diamondback is going to indulge in personality analyses, someone (sic) of an authority should be assigned to the task.

Mark Chain

The Diamondback,  
December 3, 1965

**Criticizes Groer**

Dear Editor:

No one who enjoys the art and music of Bob Dylan can sit by and allow the most insipid, misguided, pretentious and insensitive article ever written about him to go by completely unacknowledged for its true worth, which is nil.

Rather than attempting to examine Dylan's performance in an artistic, interpretive manner, Miss Groer, in the true cloth of a journalist, to use a loose term, has allowed in her personal feelings to dominate her critique.

It is obvious that Miss Groer is one of those individuals who believes that Dylan has betrayed them. To such people Dylan never existed in the first place. They see Dylan in a suit and playing an electric guitar and they close their ears (their minds were already closed) and shout "sellout," "rock and roller," "Another Newport, Bobby!" and other such exclamations of childish glee. Miss Groer is typical of that select group who "discovered" Dylan about two years ago, felt they had found a savior to carry their own smoldering torch of actionless rebellion, and actually only revealed their own predispositions as high-school hoboes and Brooklyn he-men. Where Miss Groer fits in is unknown.

Unfortunately for this group, their savior has crucified himself with an electric guitar, and instead of recognizing a further growth of creative ability in an already superior artist, they denounce him as a "betrayal."

Some good may come of this however, for without a hero, such people may grow up.

Charles Anderson

The Diamondback,  
December 9, 1965

WASHINGTON COLISEUM  
3rd & M STS., N.E., WASHINGTON, D.C.

SUN. AFT.  
NOV. 28  
3:00 P.M.

**BOB DYLAN SHOW**

ORCHESTRA

1965 Est. Price \$2.82 Fed. Tax .16 Total \$3.

WASHINGTON COLISEUM  
3rd & M STS., N.E., WASHINGTON, D.C.

SUN. AFT.  
NOV. 28  
3:00 P.M.

**BOB DYLAN SHOW**

ORCHESTRA

1965 Est. Price \$2.82 Fed. Tax .16 Total \$3.



# Community Theater, Berkeley, California

## December 3 and 4, 1965

FRI. & SAT.  
DECEMBER 3 and 4  
8:30 p.m.  
Berkeley Community Theater

SATURDAY  
DECEMBER 11  
8:30 p.m.

Masonic Auditorium, S.F.

SUNDAY  
DECEMBER 12  
8:00 p.m.

San Jose Civic Auditorium

Adm.: \$2.50, 3.50 and 4.50

Tickets: Downtown Center B.O., S.F. (PR 5-2021); Sherman/Clay B.O., Oakland (HI 4-8575); Record City, Berkeley (TH 1-4652) and San Jose B.O. (CY 5-0888).  
Enclose self-addressed stamped envelope for mail orders.

an ashes and sand production

## Bob Dylan



## Singer Bob Dylan Draws Huge Audience in New Act

By RUSS WILSON

Bob Dylan introduced his new act to the Bay Area at the Berkeley Community Theater last night.

Almost everyone in the audience that nearly filled the 3,400-seat auditorium seemed satisfied with the result.

At least there were no boos, as was the case this summer at the Newport Folk Festival and a subsequent New York concert when the youthful folk singer first included a rock 'n' roll band in his act.

As a matter of fact there was quite a bit of applause in Berkeley, but whether this was for Dylan alone or extended to his five associates (organ, piano, drums, amplified guitar and amplified bass) no one could tell without interviewing every person in the hall, and I didn't have time for that.

### REPEAT CONCERT

Perhaps someone can check this out tonight, when Dylan does a repeat concert in Berkeley, or tomorrow when he'll be at the San Francisco Masonic Auditorium. He'll be back there on Dec. 11 and in San Jose on Dec. 12, which gives you some idea of the young man's popularity.

The band came on during the last half of the concert and during the first few numbers played in a stirring, authentic sounding rhythm and blues groove. All it needed was a topflight singer (which Dylan isn't) to have provided a good resemblance to a T-Bone Walker or Muddy Waters band.

Then it shifted to a pounding "rock" format and the magic was gone. Contributing to the chaos were Dylan's vocals, which he shouted into the microphone as though trying to blast through the big instrumental sound.

His peak in this set was reached on "Mr. Jones," one of his best new songs, which he sang to his own piano accompaniment. The lyric could be understood all the way. Incidentally Dylan plays piano as

well as he does guitar, if you follow me.

### FIRST HALF OF SHOW

During the first half of the show, Dylan sang solo to his guitar accompaniment and with excellent harmonica interludes. His version of "Ramona," a pleasing ballad, was touching and the briskly paced "Mr. Tambourine Man" was highly effective. He also did several of his new songs as well as the older, memorable "Gates of Eden."

The singer wore a brown suit with a pattern as distinct as a checkerboard. The jacket buttoned all the way up to his throat. This, his thick shock of hair, and his pasty-white face created the impression that he could be either male or female.

This same ambivalence extended to that segment of the audience in which boy-girl hairdos were common.

There was no question, however, about the two members of the Hells Angels motorcycle club who occupied front row seats; no one would have mistaken their sex.



Oakland Tribune, December 4, 1965

## In Berkeley They Dig Bob Dylan

Ralph J. Gleason

THEY DIDN'T BOO Bob Dylan in Berkeley when he brought out his electric guitar and his rock 'n' roll band. Instead they cheered and shouted "bravo! bravo!" when he finished his hit, "Positively 4th Street."

On both the Friday and Saturday night shows, a curious rapport existed with the audience. Each show opened—as is apparently his pattern these days—with Dylan on stage alone, singing seven or eight of his better known numbers accompanied only by his own guitar with occasional harmonica solos to offset it.

Both nights, Dylan, resplendent in a brown shetland suit with perpendicular, black, inch-wide houndstooth jagged checks, his hair, like thin brownish wires standing out from his head, stood at the microphone, raising himself on tiptoe to mark the emphasis of a word or an accent singing the familiar songs. "Gates of Eden," "Ramona," "Baby Blue," "Love Minus Zero" and "Tambourine Man." Except for "Baby Blue" and "Desolation Row" and a new song he sang Saturday night, "Freeze Out," I got the impression both nights that he was less than wildly concerned at first.

Each night as he got further into the opening half, he dug into the numbers more until, on both nights, "Baby Blue" followed by "Desolation Row" brought down the house.

★ ★ ★

BOTH NIGHTS, too, the second half wiped everybody out. Dylan's rock 'n' roll band, which caused such booing and horror-show reaction at the Newport Folk Festival and elsewhere, went over in Berkeley like the discovery of gold.

It made a great sight. Here was one of America's greatest singers (who is also America's greatest poet) standing there like an I. Magnin mannikin clutching an electric guitar, backed by racks of amplifiers, loudspeakers, flanked by an electric organ, a piano, another guitarist, an electric bassist and a drummer and over-head, making a surrealistic stage set, four paintings by Bob Neuwirth. In each painting, from the space man to the rock 'n' roll players, the figures were an abstraction of Dylan's own image, or so it seemed to me after two glasses of milk and a Hershey bar.

The band is great. Just great. The lead guitarist, Bobby Robertson, is eloquent and exciting and the bassist, Rick Danko, seems like he could swing Coit Tower.

Dylan has taken several of his older songs, "I Don't Believe You," "Baby Let Me Follow You Down" and "It Ain't Me Babe" and re-arranged them for the band. "It Ain't Me Babe" is a literal demonstration of how the composer wants his music played, addressed to the recent pop hit by The Turtles, it strikes me.

★ ★ ★

THEN THE REST of the songs are from his latest albums, "Tombstone Blues," "Just Like Tom Thumb Blues," "Something Is Happening and You Don't Know What It Is, Do You Mr. Jones?," "Positively 4th Street" and "Like a Rolling Stone" plus a new one whose title was lost both nights in the hurricane of sound.

It is a loud band, but an exciting and delightful band full of kicks and flashes of great moments. It is obvious Dylan blows his mind playing with them. He even broke a guitar string Saturday night and did a couple of numbers without the guitar, just walling on the harmonica.

The climaxes and explosions that build like great waves of sound in "Rolling Stone" are an amazing emotional experience complementing fully the lyrics of the songs. The dirge-like quality of "Mr. Jones" is enhanced by the band's treatment of it and Dylan's own singing, from the piano bench. And "Positively 4th Street" brought screams of joy both nights.

Dylan is obviously in transition. His program now represents the midpoint and it is clear that at any minute he will abandon the solo singing except for occasional numbers, and do the whole show with the band. The next step will be a portable lighting system to enhance the surrealistic effect the paintings and Dylan's costume already give the stage.

★ ★ ★

PHIL OCHS, in his Broadside interview, called Dylan "LSD on stage." This may or may not be true, I wouldn't know. But I do know it is a powerful experience in more than musical terms to dig his concerts. The audience's relationship to the singer is possibly the most direct and powerful I have ever witnessed. He moves them in a deep and sometimes disturbing way and the occasional bad sound doesn't interfere; enough comes through emotionally.

Dylan returns Saturday to the Masonic Memorial (Sunday he's in San Jose). Friday night two major American poets (Allen Ginsberg and Lawrence Ferlinghetti), a major novelist (Ken Kesey) and two Hell's Angels were in the front row. Dozens of university professors were scattered in the audience, some looking rather shattered by the experience. On both nights, the audience lingered in the hall and on the steps outside the Community Theater. They simply didn't want to go home.

Something most certainly IS happening here and perhaps we have been given through Dylan's muse an opportunity to see a glimpse of the future as it works. In any case it is a very special and highly emotional happening every time he comes alive on the stage.

The San Francisco Chronicle,  
December 6, 1965

## How to Readjust To the Rock Bands

By Ralph J. Gleason

BOB DYLAN gives the last of his local concerts tonight at the San Jose Civic Auditorium—last night (Saturday) he was at the Masonic here—and a word seems in order about the rock 'n' roll band which accompanies him for half of the show.

To begin with, just as it is necessary to throw out all orthodox concepts of how poetry is to be written to appreciate Allen Ginsberg and Bob Dylan, just as it is necessary to throw out all prior ideas of how the tenor sax is to be played to dig Sonny Rollins and John Coltrane and Archie Shepp, and of drums to dig Elvin Jones, so it is necessary to readjust to dig the best rock 'n' roll bands.

★ ★ ★

The more I hear these good rock bands play, the more I am convinced that they have something going for them musically which is much greater than, perhaps, even they realize. And The Hawks, which is the name of the group accompanying Dylan, exemplifies it as does The Lovin' Spoonful, the Beatles, The Byrds and a few others.

It is the age of electronics and this is, really, the true electronic music. Just as the modern jazz musicians wiped out all the classical toying with jazz, so have these musicians wiped out all the toying with electronics.

They are loud, but so is the culture from which they spring. They are wild, but we live in an urban jungle in which wild beasts stalk the highways and "the words of the prophets are written on the subway walls," as the poet writes in "The Sounds of Silence."

The rock 'n' roll bands create a rush of sound, they emerge themselves in a roaring of guitar amplifiers, a ringing of overtones of vibrating strings.

It is only rarely possible to do it quietly. That may come in time. Now the rock bands need the volume and the vibrations to turn themselves on as creators. They have to hear it and feel it. The sounds are distortions by other standards, but so was Stravinsky.

Robby Robertson, the lead guitarist in The Hawks, is a highly talented guitarist who can solo with an intensity and communications rivaling the best jazz men. Dick Danko, bassist (he plays electric bass), swings like a great jazz man. He keeps the band swinging at all times. The piano (Richard Manuel) and the organist (Garth Hudson)—also electronic—contribute great fills and backgrounds and aid the montage of sound necessary to flesh out the performance.

★ ★ ★

The original drummer in the band recently left, but at Berkeley last week Bobby Gregg, who recorded the last LP with Dylan, admirably subbed for him. The band has been together for six years, is from Canada (is there something special about Canadian rock groups?) and has been with Dylan for several months now.

The music they play is organized, routinized and arranged at least as much as most jazz groups and requires rehearsals. Many Dylan songs are not yet ready to be played by the group and in the arrangements of "It Ain't Me Babe," the virtuosity of the group is displayed.

Their sounds all deal with a different arrangement of the elements of music than we have been accustomed to so far. It poses interesting possibilities for future development. As a vehicle for reaching a mass audience with poetry it is unequalled, which is one of the reasons the poets are clustered around in admiring and envious throngs, having had their run at jazz and been outdistanced. Rock 'n' roll may be the answer. Dylan is simply a great poet; others in the field show signs of emerging. Meanwhile, the music—especially of groups like The Hawks—is increasingly interesting and a gas.

The San Francisco Examiner,  
December 12, 1965

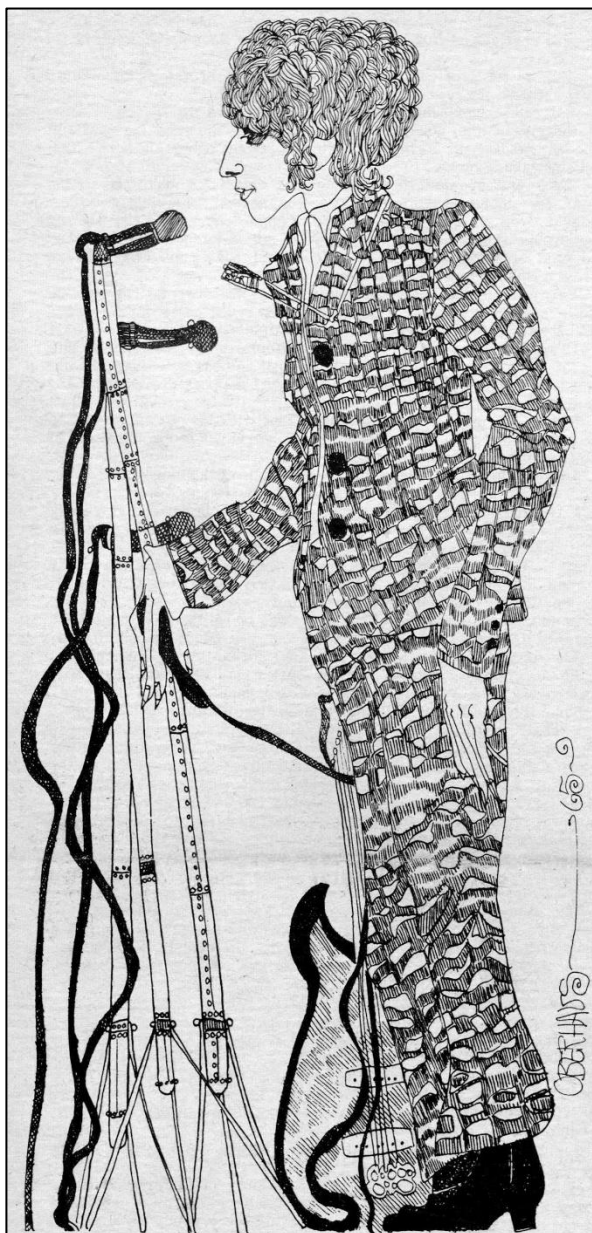
## Dylan Concert

so man like i went  
and it turns out  
i'm the only goddamn spade  
in the whole audience  
and he's just standing up there  
singing  
like he don't even notice

Willard Bain

Berkeley Barb, December 17, 1965





## Bobby, and Barbie and Ken In the "Cat's Pink Mouth"

(Artist PATRICIA OBERHAUS describes the "Bobby Dylan Scene" below. We could not reproduce her delicate and fragile calligraphy, but we tried to preserve her style and flavor.)

We enter the cat's pink mouth, find our seat, For as far as the eye can see the cat's mouth is full of hundreds of Barbie and Ken dolls, all perfect, having a perfect time, teeth clean capped, hair painted and pegged — no organs to worry them, smooth nipple free breasts, pram pants with not a trace of a bulge.

All out to see Bobby Dylan die! The lights dim, the cat's mouth is dark, people begin to squirm, hope he won't come out, it would be so much safer to go home and watch "banana"....

Bob Dylan comes out, hundreds of clean pink hands clap just perfectly .... He is so small and pale, he sings alone hardly moving, for them, for me, for him, and for no one.... Barbie & Ken are trying! to enjoy - destroy - understand, hate, and get their money's worth.

The man next to me after talking to his fox-faced wife thru the first two songs -- dozes -- and rubs his wrinkled forehead with his dry hands. The five identical high school girls behind me are making chipmunk sounds cracking up ... One is so hysterical she goes out to regain her poise... When she returns (also in the middle of a song) she hits me in the back of the head with her 25 lb purse -- Kee-rist! -- She: "Oh, shut up!" (bright girl) I turn and quietly tell her of her hopeless head workings! .... I win, all is quiet!

We are all part of the same flesh, I am told, how is it we are not able to sit quietly in a cat's mouth and hear a pale boy die without quarreling. Do you have to like it! Must death be like "Forest Lawn," all lime Jello and plaster Jesus? Don't look now Baby! Jesus and God just can't make it, they were detained — they SEE page 2

Berkeley Barb, December 10, 1965

## Bobby, and Barbie and Ken

From page 1

both died, very quietly just the way you like it -- in perfect taste. When the cat's mouth lit up again every Barbie & Ken got up and went out to have a Kotex filter lip wintergreen flavored, cancerless, cigarette, I tried to swim upstream to talk my way out of my sentence -- And using what little tack I have received permission to go from fail to chance.

After trying to pull my nonexistent rank on an army of sexless girls in hereditary basic black, and failing, made the trip upstream again got a pitpass (this had me wondering if I had to go home to get my whites too).

Bob came out -- with a very neat wayout crew -- organ (the only one I saw that was working) piano (simply grand) two guitar sidemen very fine musicians and quite like bookends -- and a gas of a drummer, who plays like a huge huge teddy bear. Every note was there, and you knew it had been done so many times that it was perfect. The people in the pit sent out waves of life -- we are here we are alive.

It was over. "Barbie & Ken" chatting brightly left with no police escort. -- "Barbie" oh next week we must see the "Rolling Stones" "Ken" replies oh I want to see the kingstone trio -- Dad sez they are great he saw them in "Lost Vaguest" Sigh!

The next night, with lots of help from my pit crew we sail unchallenged down the isle. Past the picket fence of usherettes in more black crape --

The audience was a gass! -- Everyone really turned out and on to Bobby Dylan -- a nutty bunch, everyone alive and real, painters writers, goofs -- hippys singers swayers, swingers! what a beautiful crew! And all decked out in their best! Tall leather boots -- vests of soft suede, velvet skirts shirts, one loving living soul -- who know not to clap when another soul is telling of the life on desolation row.

Berkeley Barb, December 10, 1965

## Bob Dylan's Concert-- Provocative, Rewarding

By PHILIP F. ELWOOD

It was a hard day's night for Bob Dylan at his Berkeley concert last evening. But by its conclusion he had fought off apparent boredom (his own and, surprisingly, the audience's) and emerged victorious as he sang a whole set of his recent material accompanied by a predominantly electronic rhythm quintet.

"Concerts are a kick," Dylan had said during his enervating afternoon press conference, "but the albums are more important: they're more concise and the words are easier to hear."

By the intermission last night, Dylan's opening 45 minutes (in solo) had left much of the crowd in agreement. They had expected some of the kicks and what they got, most frequently, was spiritless and often incomprehensible mediocre Dylan.

But Dylan came roaring back after the break, and with his rocking band laying down a vibrating gospel beat, he shouted out the typically catastrophic words to "Just Like Tom Thumb's Blues": the audience stirred, shouted and stomped, Dylan beamed, and the show took off.

NO MATTER HOW many versions of his familiar standards ("Like A Rolling Stone," "It Ain't Me Babe," etc.) one heard, Dylan's wholly original renditions are always more interesting, forceful, and lasting.

"You know something's happening here but you don't know what it is, do you, Mr. Jones?" goes "Ballad Of A

Thin Man." Ironically, at the press conference Dylan had explained-away his own astonishing popularity as "just a happening, I guess."

But if the hundreds of adult Mr. Joneses in the Berkeley concert audience are baffled by "the happening," there are thousands of the under-thirties (Dylan still has six years to go) to whom Bob Dylan is a symbol of bitter-sweet criticism of the artificialities found in contemporary society.

Dylan is disarmingly honest, almost consistently dour, and his songs seldom achieve any full unity of concept.

Like a jigsaw puzzle, many of the separate parts, and occasionally some of the combined pieces, are fascinating and obviously the product of a talented craftsman in imagery. But on none of Dylan's compositions is a full picture ever completed.

DYLAN'S SONGS are as unclassifiable as the costumes of his most devoted young admirers because uniformity and conformity are the antithesis of this restless and cynical generation's philosophy.

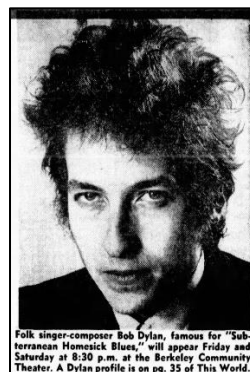
He doesn't really sing much, either. It's mostly a shouting, walling narrative, and his blank verse lyrics are as irregular as the charts and meters.

It isn't emotionally or physically easy to attend a Dylan concert but it's provocative and rewarding to a degree seldom found elsewhere in American artistic expression.

Four more Bay Area concerts are scheduled for this weekend and next.

**SAN FRANCISCO SYMPHONY**  
JOSEF KRIPS

The San Francisco Examiner, December 4, 1965



Folk singer-composer Bob Dylan, famous for "Subterranean Homesick Blues," will appear Friday and Saturday at 8:30 p.m. at the Berkeley Community Theater. A Dylan profile is on pg. 35 of this World.

The San Francisco Examiner,  
November 28, 1965



# One Thin Phenomenal Youth

By Ralph J. Gleason

BOB DYLAN, the tousled troubadour who begins a series of appearances here Friday, is the most successful American entertainer of the age and a more successful songwriter than The Beatles or possibly Cole Porter.

Dylan is scheduled for concerts in Berkeley at the Community Theater Friday and Saturday nights. A special San Francisco performance at the Masonic Memorial has

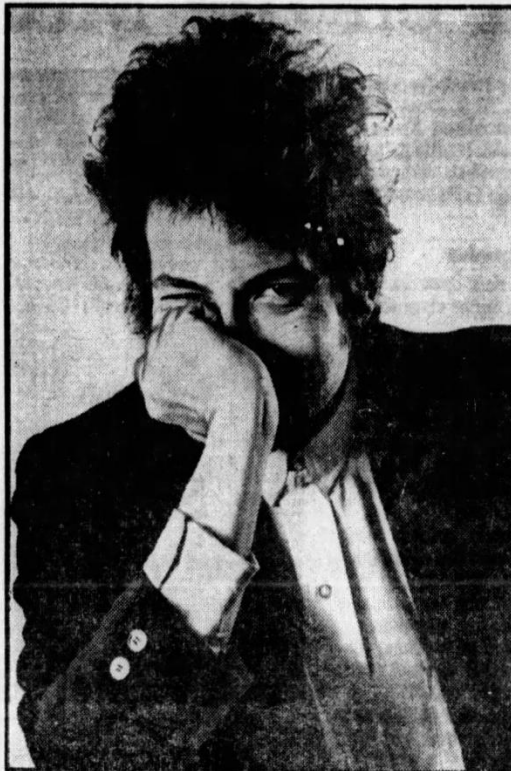
Even before an advertisement was printed in any paper, over \$12,000 was in the box office by the strength of word-of-mouth and mentions on radio and in columns.

## Best-Seller Albums

The Rolling Stones, themselves a box office phenomenon of no small proportions, were originally booked into Oakland on Dec. 4 but their promoter cancelled that date and took them to San Jose in order to avoid running that close to Dylan!

At the present moment Dylan himself has three Columbia albums on the Billboard Top LPs list of best sellers—"Highway 61 Revisited," "Bringing It All Back Home," and "Another Side of Bob Dylan." His previous Columbia LPs, "Free Wheelin'" and "Times They Are A-Changin'" were on the chart in the past.

In addition, two LPs by Joan Baez which are on the Billboard chart have Dylan songs in them. Cher's album, "All I Really Wanna Do," has a Dylan hit song for the title and so does "It Ain't Me Baby," by The Turtles and "Mr. Tambourine Man" by The Byrds. Also, there have been innumerable Dylan songs contained in album releases by other artists this past year-and-a-half, many of which got into the top-selling brackets.



BOB DYLAN

"Blowin' in the Wind," which is Dylan's biggest hit (in The Peter, Paul and Mary version) has been recorded over 200 times. Erroll Garner's "Misty," one of the great songs of the past decade, has only 100 versions on disc. Dylan has just formed his own publishing company after three years with Witmark. During that time, Dylan published over 225 songs, many of which have become hits.

## Own Company

Included in this list are "Blowin' in the Wind," "Mr. Tambourine Man," "Don't Think Twice," (even a hit now in a satirical version by The Four Seasons who sing it like The Chipmunks); "All I Really Wanna Do," "It Ain't Me Babe," "Times They Are A-Changin'," "Masters of War," "Tom Thumb Blues" (currently a hit in Canada); "Positively Fourth Street," "Subterranean Homesick Blues," and "Like a Rolling Stone." The latter three tunes have been hits in Dylan's own versions as single records, one of them, "Subterranean Homesick Blues" selling close to 700,000 copies and reaching the top rungs of the hit parade ladder.

Although Dylan doesn't have a song in the Top 30 at the moment, "Don't Think Twice" is No. 32 and moving up fast, and "Positively

Fourth Street" has just dropped to No. 50 after two months on the list.

To get at some understanding of the tremendous impact on the music business that this youth has had, one must realize that Dylan songs crop up in best-selling LPs by other artists. For instance, Stan Getz' hit LP, "The Girl from Ipanema" had a version of Dylan's "Blowin' in the Wind" on it and Dylan's song earned the same royalty of

lifetime chronicling the music business, flatly states that Dylan's royalties for the first six months of 1965 will be greater than the COMBINED royalties of Rodgers, Hart, Hammerstein, Gershwin and Porter for the same period.

It is certainly true that only Elvis Presley and The Beatles have rivaled him as box office attractions. But as for gross income from the music business, Presley is not a song writer and The Beatles' big hits have all been in their own versions.

## Influence

Dylan's influence, on the other hand, is pervasive. His own albums and records are hits and so are his songs when sung by other people.

His feat here in selling out four shows well in advance—and it's a good guess—extra show Dec. 5 at the Masonic will sell out, too—is unprecedented. All across the country on his current tour, Dylan has had the kind of box office grosses that promoters dream of. Concert after concert from Connecticut to Texas has sold out most of them well in advance of the concert date itself.

Dylan could very easily gross over half a million dollars this year in royalties on songs and recordings and for concert appearances. And none of this includes the growing flow of money in countries such as England, Australia, Canada, France and other places where he gives every sign of becoming as big an attraction as he is here.

The Dylan concert package consists of one thin youth, several harmonicas, a guitar and a rock 'n roll band. He flies to his concerts these days in a private plane but by no other sign does he show his affluence.

In reply to a question about all of his new income and what he was doing with it, Dylan recently remarked, "I've got a lot of hobbies."

No matter what they are, he can afford them.



2c for each LP sold as did "Girl from Ipanema."

While it is literally impossible to estimate by anything short of a Price and Waterhouse audit total sales of records and albums by Dylan and containing songs Dylan wrote, it is obvious that he is one of the biggest money makers in the history of popular music. A sharp student of Tin Pan Alley's mores, a man who has worked for a

## The Top 30

Following is KYA's list of popular records, based on the radio station's survey and own selections:

| THIS LAST WEEK | TITLE                                | ARTIST                |
|----------------|--------------------------------------|-----------------------|
| 1              | 3 I Got You                          | James Brown           |
| 2              | 2 Turn! Turn! Turn!                  | Byrds                 |
| 3              | 1 Get Off of My Cloud                | Rolling Stones        |
| 4              | 4 Flowers on the Wall                | Stallar Brothers      |
| 5              | 11 The Sounds of Silence             | Simon & Garfunkle     |
| 6              | 5 1-2-3                              | Len Barry             |
| 7              | 6 I Hear a Symphony                  | Supremes              |
| 8              | 19 The Duck                          | Jackie Lee            |
| 9              | 9 Hang on Sloopy                     | McCoys                |
| 10             | 13 Mystic Eyes                       | Them                  |
| 11             | 8 Cio's Back                         | Jr. Walker            |
| 12             | 10 Rescue Me                         | Fontella Bass         |
| 13             | — Ebb Tide                           | Righteous Brothers    |
| 14             | — Just Like Me                       | Paul Revere & Raiders |
| 15             | 15 England Swings                    | Roger Miller          |
| 16             | 16 Ain't That Peculiar               | Marvin Gaye           |
| 17             | 26 Love (Makes Me Do Foolish Things) | Martha & Vandellas    |
| 18             | 20 I Can Never Go Home Anymore       | Shangri-Las           |
| 19             | 24 Let's Hang On                     | Four Seasons          |
| 20             | 14 Make Me Your Baby                 | Barbara Lewis         |
| 21             | 12 Taste of Honey                    | Herb Alpert           |
| 22             | 22 I Knew You When                   | Emily Joe Royal       |
| 23             | 27 I Will                            | Dean Martin           |
| 24             | — Sandy                              | Ronny & Martin        |
| 25             | 25 Hang on Sloopy                    | Ramsey Lewis Trio     |
| 26             | 7 Yesterday                          | Beatles               |
| 27             | 30 Over and Over                     | Dave Clark Five       |
| 28             | — It's My Life                       | Animals               |
| 29             | 29 The Last Thing on My Mind         | Veitables             |
| 30             | — I'm a Man                          | Yardbirds             |

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12 String Electrics  
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Golden Gate and Jones



# Masonic Auditorium, San Francisco, California

## December 5 and 11, 1965

**FRI. & SAT.**  
DECEMBER 3 and 4  
8:30 p.m.  
Berkeley Community Theater

**SATURDAY**  
DECEMBER 11  
8:30 p.m.  
Masonic Auditorium, S. F.

**SUNDAY**  
DECEMBER 12  
8:00 p.m.  
San Jose Civic Auditorium



**Bob Dylan**

Adm.: \$2.50, 3.50 and 4.50

Tickets: For Berkeley at Sherman/Clay, 2135 Broadway, Oakland (HI 4-8575); and Record City, Berkeley; for San Francisco at Downtown Center B.O., 325 Mason St. (PR 5-2021); for San Jose at San Jose B.O., 40 W. San Carlos (CY 5-0888). Enclose self-addressed stamped envelope for mail orders.

AN ASHES AND SAND PRODUCTION

**FRI. & SAT.**  
DECEMBER 3 and 4  
8:30 p.m.  
Berkeley Community Theater

**SATURDAY**  
DECEMBER 11  
8:30 p.m.  
Masonic Auditorium, S. F.

**SUNDAY**  
DECEMBER 12  
8:00 p.m.  
San Jose Civic Auditorium

**BOB DYLAN**

By Public Demand

**Second**

**S.F. Concert**

**Sunday, Dec. 5**  
8:00 P.M.  
Masonic Aud.

Adm.: \$2.50, 3.50 and 4.50

Tickets: For Berkeley at Sherman/Clay, 2135 Broadway, Oakland (HI 4-8575); and Record City, Berkeley; for San Francisco at Downtown Center B.O., 325 Mason St. (PR 5-2021); for San Jose at San Jose B.O., 40 W. San Carlos (CY 5-0888).

AN ASHES AND SAND PRODUCTION

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Masonic Auditorium, S.F.

**SUNDAY**  
DECEMBER 12  
8:00 p.m.  
San Jose Civic Auditorium

**BOB DYLAN**

By Public Demand!

Second San Francisco  
Concert

**SUNDAY, Dec. 5**  
8 p.m.  
MASONIC AUDITORIUM

Adm.: \$2.50, 3.50 and 4.50

Tickets: for S.F. at Downtown B.O., S.F. (PR 5-2021); for Berkeley at Sherman/Clay B.O., Oakland (HI 4-8575); Record City, Berkeley (TH 1-4682) and San Jose B.O. (CY 5-0888).

an ashes and sand production

**TICKETS NOW ON SALE!**  
★ ★ IN PERSON ★ ★

**Bob Dylan Concert**

Saturday, Dec. 11—Masonic Auditorium, San Francisco  
Phone or Stop in NOW!

**Sherman Clay Box Office**

TICKETS FOR ALL OCCASIONS  
250 Hillsdale Mall • Phone 349-1411

**AD LIBS**

There's a special Bob Dylan show tonight at the Masonic Memorial . . . blues singer Jimmy Witherspoon accompanied by the Vi Redd group opens Dec. 14 at The Jazz Workshop

San Francisco Chronicle, December 5, 1965



Some big names grace the week's concerts. Comedian Godfrey Cambridge appears today at San Jose City College; Lenny Bruce puts in an appearance next Sunday at the Berkeley Community Theater; there will be Bob Dylan concerts today at 8 p.m. and Saturday at 8:30 p.m. at Masonic Auditorium, then next Sunday at the San Jose Auditorium.

The San Francisco Examiner,  
December 5, 1965

**BOB DYLAN**

**TONIGHT**  
at 8 p.m.  
Masonic Aud.

**SATURDAY**  
DECEMBER 11  
8:30 p.m.  
Masonic Auditorium, S. F.

**SUNDAY**  
DECEMBER 12  
8:00 p.m.  
San Jose Civic Auditorium

Adm.: \$2.50, 3.50 and 4.50

Tickets: For San Francisco at Downtown Center B.O., 325 Mason St. (PR 5-2021); for San Jose B.O., 40 W. San Carlos (CY 5-0888).

AN ASHES AND SAND PRODUCTION

San Francisco Chronicle,  
December 5, 1965

### In review

## Dylan undefined

Clive Petrich

Just as the Mogul hordes once raced toward Europe, or perhaps as lemmings rush to the sea, so did the crowds swarm over Nob Hill and into Masonic Auditorium last Saturday evening for Bob Dylan's penultimate Bay Area appearance.

The sellout crowd seemed a fair cross-section of the Dylan fan club. There were clean cut couples of the Madras jacket and skirt-and-sweater type crowded with scruffy Haight-Ashbury VDC veterans. Tubby, squealing females of twelve and thirteen years wearing tight and flatironed hair giggled and pinched and were haughtily ignored by North Beach neo-bohemes sporting \$400 pseudo Goodwill outfits. And as always there were the junior high posers with smoked glasses and bored expressions looking down turned-up noses at the occasional disheveled, youthful sousie tipping quietly in a seat on the aisle.

Poet Allen Ginsberg and Larry Hankin of The Committee were also present; however, the most significant appearance in terms of Dylan's work was undoubtedly that of the Hell's Angels motorcycle club, headed by the outspoken and articulate president of the powerful (forty members strong) Oakland chapter, Ralph "Sonny" Barger.

Another point on the attendance of the motorcycle group must be made in pointing out that the Angels were undoubtedly the guests of Dylan himself, located as they were in the seats of honor at front-row center with Ginsberg and Ralph J. Gleason.

The importance of such an action on Dylan's part should not be overlooked in considering his latest songs. His work is in an obvious stage of transition, as his concert clearly reveals in its two-part division. In the opening half Dylan unenthusi-

astically concerns himself with the more traditional folk-type approach and then blasts loose after the intermission with his great band, the Hawks, into his later composition written expressly for amplified guitar arrangements.

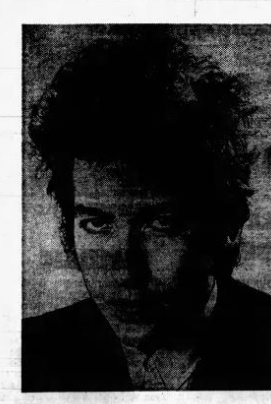
The problems inherent in such a transition have been obviated in "Positively Fourth St." in which the songwriter gently castigates his public for forcing upon him a particular role completely incognizant of Dylan as man; such a problem confronts every artist favored with a general public acceptance. However, Dylan refuses to be type-cast and consistently insists in interviews that he follows no trend and has no religion or philosophy, a position his followers seem somehow either to take too seriously, or not seriously at all.

In the long run perhaps the best insight into Bob Dylan's work can be found in his definition of himself as "a song and dance man" and in the prosaic statement that "you got to get to get up and you got to go to sleep, and the time in between there you got to do something. That's what I'm dealing with now."

In the meantime he seems to have aligned himself with the Hell's Angels, the one group which disdains and opposes society in any shape or form, even its own; Angels fight each other almost as often as they fight the citizenry. Or as Dylan says when questioned on his latest album cover depicting him in a Triumph T-shirt, "Everybody likes motorcycles."

In introducing an unrecorded number last Saturday night he makes affectionate mention of the person who has been at three of his latest appearances and was present that night. Was he referring to Allen Ginsberg — or Sonny Barger?

San Francisco Foghorn, December 17, 1965



The popularity of folk singer-composer Bob Dylan, who will begin a Bay Area tour this weekend, shows no signs of diminishing. His concerts in the Berkeley Community Theater Friday and Saturday nights are almost sold out and his Dec. 11 show in San Francisco is a sellout. As a result, another Westbay concert has been scheduled for next Sunday, Dec. 5, in the Masonic Auditorium. Dylan also will sing in San Jose on Dec. 12. His programs are expected to include songs in the folk-rock style that he popularized.

Oakland Tribune, November 28, 1965

**9 H 11**

**BALCONY**

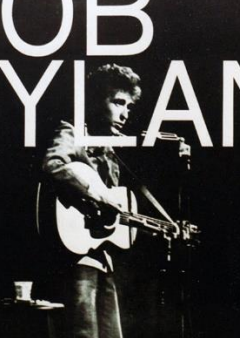
CALIFORNIA MASONIC MEMORIAL TEMPLE

**SATURDAY NIGHT**  
**DEC. 1965 11**

Hancock Bros., S. F.



BOB DYLAN



COMMUNITY CONCOURSE THEATRE

San Diego, Cal.

FRIDAY DECEMBER 10 at 8:30 P.M.

Tickets: \$4.75, \$3.75, \$2.75

On Sale: Community Concourse Theatre Box Office - Mr. B. Feminine Fashions



FRI. DEC. 10

8:30 P.M.

Tickets:

\$4.75 \$3.75

\$2.75

on sale

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ALL HIGHLANDER MEN'S STORES

Mr. "B" of Feminine Fashions

at Oceanside

Bob Dylan

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COMMUNITY CONCOURSE THEATRE

Friday, Dec. 10th

8:30 P.M.

Tickets Available At Auditorium Box Office All Highlander Stores or Mr. B. Feminine Fashions

PRICES \$4.75, \$3.75, \$2.75

Bob Dylan

AN EVENING WITH BOB DYLAN

DEC'BR 10

FRI. EVE. 8:30 P.M.

CIVIC THEATRE

3RD AND "B" STS. SAN DIEGO, CALIF.

Est. Pr. \$4.41

Fed. Tax .34

TOTAL \$4.75


1965

LOWER LOGE

ROW

SEAT

Bob Dylan




Community Concourse Theatre

Friday, December 10 8:30 p.m.

Tickets Available at Auditorium Box office or Mr. B. Feminine Fashions.

Prices \$4.75, \$3.75, \$2.75

Bob Dylan



FRI. DEC. 10 8:30 P.M.

Tickets \$4.75 \$3.75 \$2.75 on sale

Community Concourse 236-6520

All Highlander Men's Stores

Mr. B. of Feminine Fashions

at Oceanside

Mail Order Include Self-Addressed Stamped Envelope

The BOB DYLAN concert is at 8:30 tonight in the CIVIC THEATER. Tickets to see folk-singer and message-sender DYLAN cost between \$4.75 and \$2.75.

The Daily Aztec, December 10, 1965

### SINGER DUE HERE DEC. 10

Singer Bob Dylan, who will appear at 8:30 p.m. Dec. 10 in the Civic Theater, went to New York in the winter of 1961 to visit folk singer-writer Woody Guthrie.

While there he sang, and that fall made his first album, "Bob Dylan."

Since then he has recorded other albums and singles, including "The Times They Are A-Changing," "The Freewheelin' Bob Dylan," "Like a Rolling Stone" and "Mr. Tambourine Man."

Tickets for the concert are on sale at the Community Concourse.

San Diego Union, December 2, 1965

### 'Folk Poet' Slated For Civic Theater

Bob Dylan — called a "folk poet" because of his style—will sing Friday at 8:30 p.m. in the Civic Theater.

A wild-haired singer whose songs are as much spoken as sung, Dylan has popularized such singles as "Like a Rolling Stone" and "Mr. Tambourine Man."

Concert tickets are on sale at the Community Concourse.

San Diego Union, December 8, 1965

### Singer Dylan Here Friday

Veteran folksinger Pete Seeger, a man who should know, once said of young folk-singer Bob Dylan: "He'll be America's greatest troubador—if he doesn't explode."

The intense young Dylan, whose only explosion has been his rapid rise to the top as both a singer and a composer, will appear at Civic Theater for a concert at 8:30 p.m. Friday.

The first half of the program will be strictly folk music; the second half, what Dylan calls "folk rock," most of it written by himself.

In the four years since Dylan first appeared in a small night club in New York City's Greenwich Village, he has developed into one of the most creative forces in folk music today.

Some critics believe that, as a folk poet, Dylan is without peer among his generation. His songs, or "stories," as he calls them, have been sung and recorded by Odetta, Marlene Dietrich, Peter, Paul and Mary, the Kingston Trio, Ian and Sylvia, the Chad Mitchell

Trio, Bobby Darin, Seeger and Judy Collins. Joan Baez' programs include much of Dylan's material.

"Dylan is a deeply committed young man who conveys his concern for the world around him through unique and poetic imagery that makes explicit the human conditions," one critic wrote. Another one adds, "Dylan breaks all the rules of song-writing, except that of having something to say and saying it stunningly."

#### Dance Concert Slated At SDS

Sixteen dance students at San Diego State will interpret the tone poems of Jean Sibelius in a modern dance concert at 8:30 p.m. Thursday in the women's gymnasium. It will commemorate the centennial of the birth of the Finnish composer.

Three of the compositions will be choreographed by students Susan Long, Joy Poncik and Aletha Treadway.

San Diego Union, December 5, 1965

CNTR

V

8

BALCONY

CIVIC THEATRE

GOOD ONLY

FRIDAY EVE.

DEC'BR 10

1965

### Singer Dylan Has Unique 'Talking' Style

Singer Bob Dylan — appearing Friday at 8:30 p.m. at the Civic Theater — ran away to Chicago from his Minnesota mining town when he was 10, and acquired his first guitar.

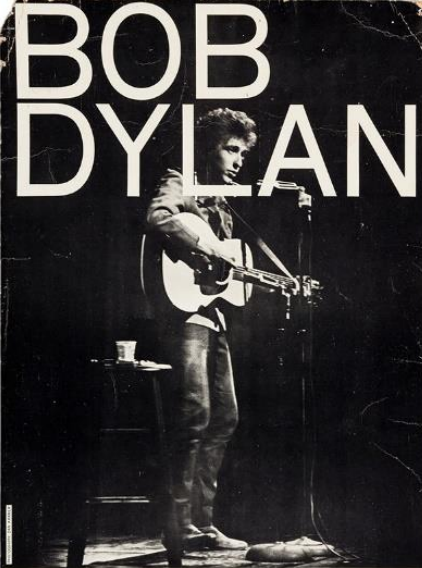
Since then — he's 24 now — Dylan has heard all types of American folk rhythm and the blues, and developed his own "talking" style.

"Open up your eyes an' ears an' yer influenced — and there's nothing you can do about it," Dylan says. "I just seem to draw into myself whatever comes my way and it comes out me."

San Diego Union, December 6, 1965







# BOB DYLAN

**Friday and Saturday**  
Dec. 3 and 4 - 8:30 p.m.  
Berkeley Community Theater

**Saturday, December 11**  
8:30 p.m.  
Masonic Auditorium, S.F.

**Sunday, December 12**  
8:00 p.m.  
San Jose Civic Auditorium

Tickets: Downtown Center Box Office, San Francisco (PR 5-2021); Sherman/Clay Box Office, Oakland (HI 4-8575); Record City, Berkeley (TH 1-4652); and San Jose Box Office (CY 5-0888). Please enclose self-addressed stamped envelope for mail orders.

## BOB DYLAN

**Sunday, Dec. 12**  
8 p.m.

SAN JOSE  
CIVIC AUDITORIUM

**Admission: \$2.50, 3.50, 4.50**

*Tickets Available at  
San Jose Box Office*


**FRI. - SAT., DEC. 3 - 4**  
Berkeley Community Theater  
8:30 p.m.

**SAT., DEC. 11**  
Masonic Auditorium  
San Francisco  
8:30 p.m.

**SUN., DEC. 12**  
San Jose Civic Auditorium  
8 p.m.

**Admission:**  
\$2.50, 3.50, 4.50

**Bob Dylan**



**ASHES AND SAND  
PRODUCTION**

Tickets: Downtown Center Box Office, San Francisco (PR 5-2021); Sherman/Clay Box Office, Oakland (HI 4-8575); Record City, Berkeley (TH 1-4652); and San Jose Box Office (CY 5-0888). Please enclose self-addressed stamped envelope for mail orders.

## Singer Bob Dylan To Present Concert In Civic Auditorium

Tickets are available at the San Jose Box Office, 40 W. San Carlos, for the Bob Dylan concert in Civic Auditorium Sunday at 8 p.m. Tickets are \$2.50, \$3.50 and \$4.50.

Dylan has just returned from a successful tour of England where his record sales managed to surpass those of the Beatles, the Stones, and the Animals.

Spartan Daily, December 9, 1965

## Singer Bob Dylan To Perform Sunday in Civic Auditorium



**By SUZAN CRAWSHAW**  
Fine Arts Editor

Bob Dylan, folk singer and poet, will present a concert Sunday night at 8 in Civic Auditorium.

Tickets are available at the San Jose Box Office, 40 W. San Carlos St. Admission is \$2.50, \$3.50 and \$4.50.

Dylan, born in 1941 in Minnesota, has systematically shaken, upset, overturned and finally re-routed the entire course of contemporary folk music.

There isn't a singer in the folk field today who hasn't in some way been influenced by him. The imitators are legion, but Dylan continues on his own way, belonging to no one, blazing his own trails . . . exciting, unpredictable, unexcelled.

Dylan has changed. The beat is sharper now, heavier, and the lyrics are more complex. Dylan is a singer. But the words he sings, occasionally rambling, always poetry.

His melodies underscore his words. Now Dylan has picked up the electric guitar. And the new sound electrifies and reinforces his sharp imagery.


There is often an intentional rough edge to Dylan. He bothers and baffles others. But Dylan says it himself, "I ain't lookin' for you to feel like me, see like me or be like me. All I really want to do, is baby be friends with you."

**POET-SINGER** — Bob Dylan, popular folk singer, will present a concert Sunday at 8 p.m. in Civic Auditorium. Dylan has been a controversial figure in the folk field lately, after employing a rock 'n' roll band and singing "folk-rock."

Spartan Daily, December 10, 1965





**Bob Dylan**  


LONG BEACH MUN. AUD.  
Fri., Dec. 17—8:30 p.m.  
PASADENA CIVIC AUD.  
Sat., Dec. 18—8:30 p.m.  
SANTA MONICA CIVIC AUD.  
Sun., Dec. 19—8:30 p.m.

Tickets: Available at all Wallich's Music City Stores, Aud. Box Offices & Mutual Agencies.

PRICES: 4.75, 3.75, 2.75  
Mail Orders: Enclose self-addressed stamped envelope.

IN PERSON **BOB DYLAN**  
**FRIDAY, DEC. 17—8:30 P.M.**  
Long Beach Municipal Auditorium  
**PRICES: 4.75, 3.75, 2.75**

Tickets: Available at all Wallichs Music City Stores, Aud. Box Offices & Mutual Agencies. Mail Orders: Enclose self-addressed stamped envelope to Box Office.

Folk singer **BOB DYLAN**, acknowledged leader of the current trend in popular music, stages three Southern California concerts. The noted artist will appear in person at Pasadena Civic Auditorium, Santa Monica Civic Auditorium and the Long Beach Convention Hall. The controversial entertainer has played to six full houses in the Bay Area over the past two weeks.

Daily News-Post, December 24, 1965 (oops!)



**APPEARS - HERE**

Famed folk singer Bob Dylan will give a concert Dec. 17 in Long Beach Municipal Auditorium's Convention Hall. Unknown in 1961, Dylan made a meteoric climb to fame, via Greenwich Village, Monterey and Newport folk festivals, programs elsewhere in this country and abroad.

Independent, December 9, 1965

# Dylan Concerts Slated for L.A.

A young man dressed in beat-up blue jeans, boots and wrinkled shirts topped with a mussed shock of hair will appear in concert on Dec. 17 at Long Beach Auditorium.

His name is Bob Dylan. Throughout the world his impact has been felt. He was the winner of two of Britain's most coveted national awards in 1964: Best Folk Music Record, for his album, "The Freewheelin' Bob Dylan," and Most Outstanding Newcomer to Records. The folk singer recently completed his second tour of England.

In the United States the cities of Boston, Philadelphia, Washington and Chicago, among others, are awaiting return engagements.

**Key to Success**

Looking for a key to Dylan's success—a single, facile explanation—is as impossible as trying to explain his music.

The kids with the denim shirts and the opaque sunglasses used to sit around the basement coffeehouses talking about him as if he were their own private property, a kind of glorious spokesman for the hipster. Dylan's music has long since come out of the coffeehouses and into the open.

He gives sell-out concerts at places like Lincoln Center and Town Hall. Dylan has also managed to surpass the Beatles, the Rolling Stones, the Animals and all the rest



**BOB DYLAN**  
... Plans L.A. Concerts

of them on the record charts in England.

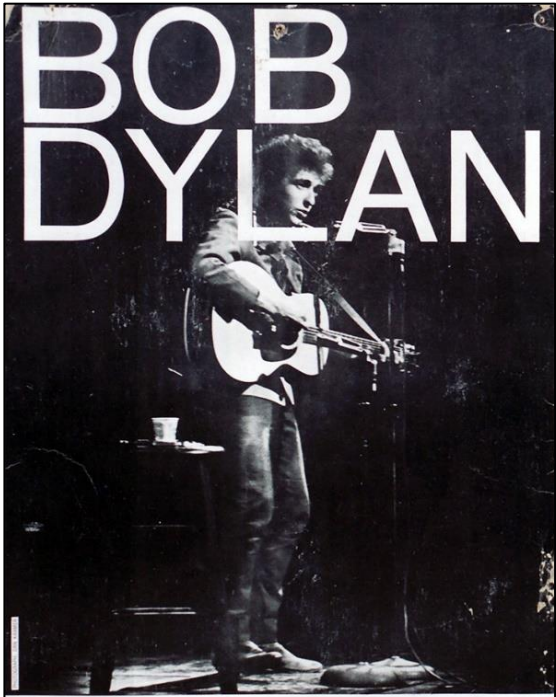
Rounding off his concert tour in Los Angeles, Dylan will appear at the Pasadena Civic and the Santa Monica Civic on December 13 and 19 respectively.

The Daily Trojan, December 9, 1965



Civic Auditorium, Pasadena, California  
December 18, 1965

BOB DYLAN



PASADENA CIVIC AUDITORIUM

SATURDAY DECEMBER 18 at 8:30 PM

Tickets: \$4.75, 3.75, 2.75

On Sale: Auditorium Box Office and all Mutual Ticket Agencies

Bob Dylan

LONG BEACH MUNICIPAL AUD.  
Fri., Dec. 17 — 8:30 p.m.

PASADENA CIVIC AUDITORIUM  
Sat., Dec. 18 — 8:30 p.m.

SANTA MONICA CIVIC AUDITORIUM  
Sun., Dec. 19 — 8:30 p.m.

Tickets: Available at all Aud. Box Offices, all  
Wallich's Music City Stores & All Mutual Agencies.

Prices: 4.75, 3.75, 2.75

Mail Orders: Enclose self-addressed stamped envelope.

Bob Dylan

LONG BEACH MUN. AUD.  
Fri., Dec. 17—8:30 p.m.

PASADENA CIVIC AUD.  
Sat., Dec. 18—8:30 p.m.

SANTA MONICA CIVIC AUD.  
Sun., Dec. 19—8:30 p.m.

Tickets: Available at all Wallich's  
Music City Stores, Aud. Box Offices  
& Mutual Agencies.

PRICES: 4.75, 3.75, 2.75

Mail Orders: Enclose self-addressed  
stamped envelope.

Folk Concert—Ashles & Sandl,  
Inc., presents Bob Dylan, folk  
singer; 8:30 p.m., Dec. 18; Pas-  
adena Civic Auditorium.

Pasadena Independent, December 18, 1965



BOB DYLAN — Famed  
singer will appear Friday  
at Long Beach Municipal  
Auditorium; Saturday at  
Pasadena Civic; Sunday  
at Santa Monica Civic.  
Performances 8:30 p.m.

The Los Angeles Times,  
December 15, 1965

PASADENA CIVIC AUDITORIUM  
GREEN at GARFIELD, PASADENA

AN EVENING WITH  
BOB DYLAN

DEC. 18 1965

SAT. EVE. at 8:20

Est. Pr. \$4.41  
Fed. Tax .34  
TOTAL \$4.75

NO REFUND - NO EXCHANGE

ORCHESTRA

2 H 9

2 H 9

SEAT

ATORIUM  
PASADENA

WITH  
AN

at 8:20

\$4.75

NO EXCHANGE

PASADENA CIVIC AUDITORIUM

600 ONLY  
SATURDAY EVE.  
December 18 1965

ORCHESTRA

1 P 23

SEAT

NAME XY 8942 AMT. 4.75

DATE ORDERED 12/7 DATE TO BE CALLED FOR


Wilson and Higbee present . . .  
the best in cultural entertainment

PASADENA  
FEDERAL  
SAVINGS

PLEASE CHECK DATE ON TICKETS



December 19, 1965



# Bob Dylan

**LONG BEACH  
MUNICIPAL AUD.**  
Fri., Dec. 17—8:30 p.m.

**PASADENA  
CIVIC AUDITORIUM**  
Sat., Dec. 18—8:30 p.m.

**SANTA MONICA  
CIVIC AUDITORIUM**  
Sun., Dec. 19—8:30 p.m.

Tickets: Available at all Aud.  
Box Offices, all Wallich's Music  
City Stores & All Mutual Agen-  
cies.

Prices: 4.75, 3.75, 2.75

Mall Orders: Enclose self-ad-  
dressed stamped envelope.

# Bob Dylan

**LONG BEACH MUN. AUD.**  
Fri., Dec. 17—8:30 p.m.

**PASADENA CIVIC AUD.**  
Sat., Dec. 18—8:30 p.m.

**SOLD OUT**  
**SANTA MONICA CIVIC AUD.**  
Sun., Dec. 19—8:30 p.m.

Tickets: Available at all Wallich's  
Music City Stores, Aud. Box Offices  
& Mutual Agencies.

PRICES: 4.75, 3.75, 2.75

# Bob Dylan

**SOLD OUT  
TONITE  
8:30 P.M.**  
**SANTA MONICA  
CIVIC AUDITORIUM**

Tickets:  
4.75, 3.75, 2.75



**B**OB DYLAN, who just concluded three weekends of concerts on the Pacific Coast, may very well have broken some sort of box office record. He took in over \$50,000 in his five Northern California concerts and came close to that for four concerts in Southern California.

The San Francisco Chronicle, December 20, 1965



"He'll be America's greatest troubador, if he doesn't explode."

That was folk writer and singer Pete Seeger talking about Bob Dylan some time ago. Dylan didn't explode and he certainly has come to be America's greatest troubador.

Dylan is a vague, mysterious character whose songs have been recorded by so many different performers that it's impossible to list them.

But he's also very successful as a performer himself, even though his voice may not be the most pleasing in the world. It has a haunting quality about it that suits the words he writes.

He recently visited the West Coast for several weeks and managed to keep very busy while he was here.

He was signed to do two concerts near the University of California at Berkeley campus. Both concerts were sold out so fast that he was forced to do a third in San Francisco, which was also sold out.

Then he went on to sell-outs in San Diego, Long Beach, Santa Monica and Pasadena. Somehow he also found time to continue work on the album he's currently cutting for Columbia Records.





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afford to be dull,  
sharpen your wits  
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